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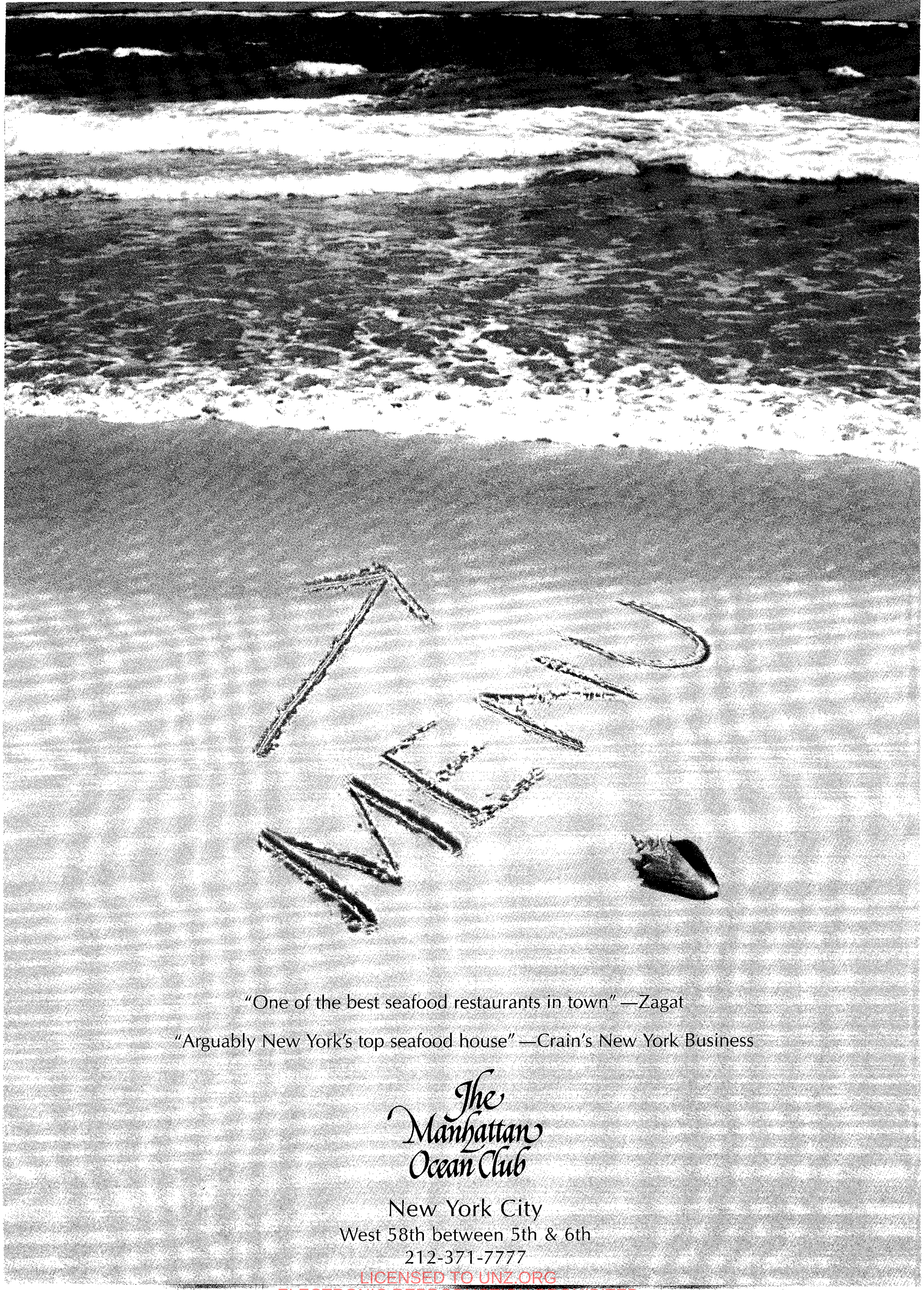

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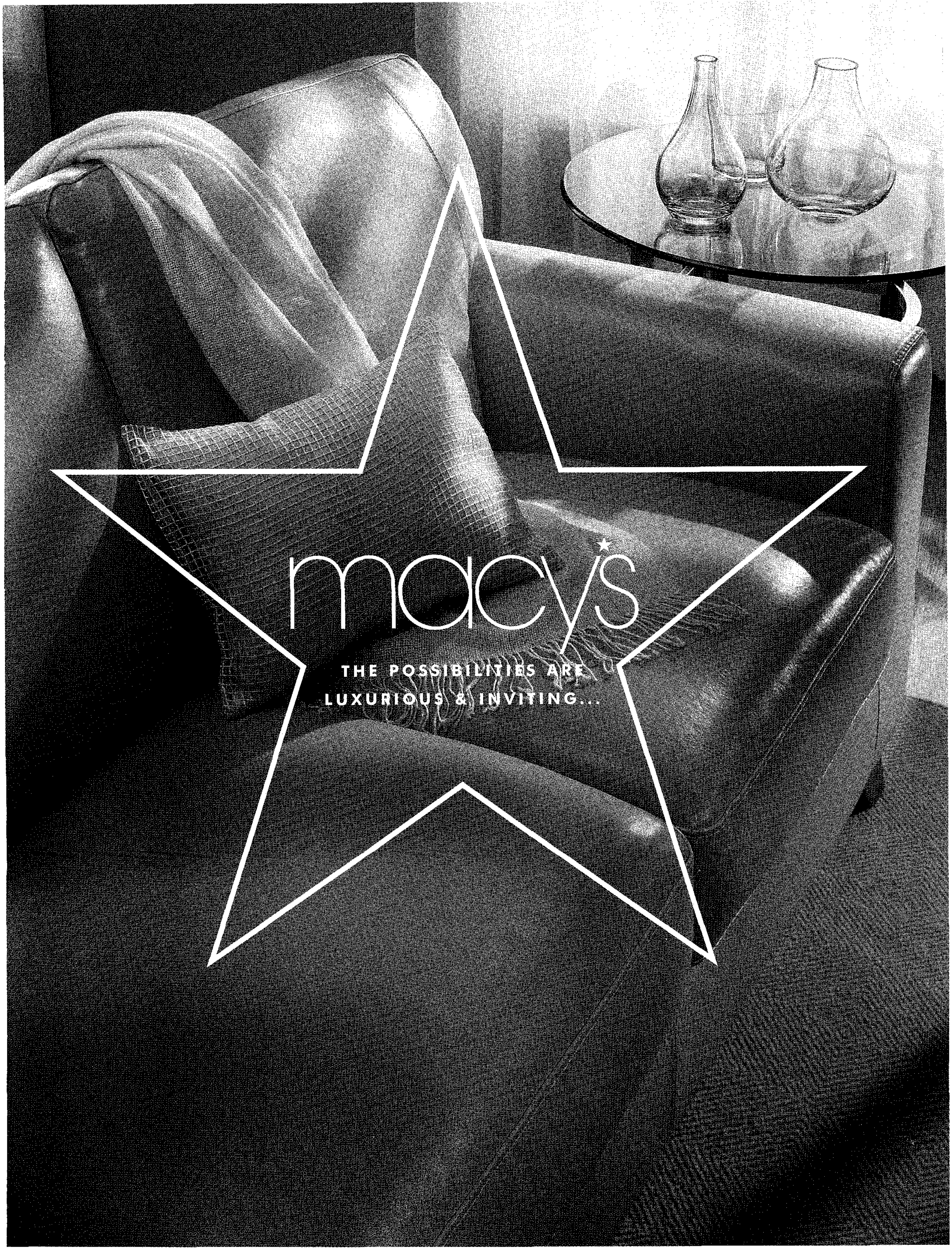
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64 **Booker Value** By Seth Mnookin
Thirty-two-year-old Cory Booker's résumé—Stanford tight end, Yale Law School, Rhodes scholar, president of Oxford's L'Chaim society (a Baptist, but friends call him "King of the Jews")—is golden. His political gifts verge on the Clintonian. And he's running his campaign for the Newark mayoralty with Freedom Rider fervor. But Newark's four-term incumbent, Sharpe James, isn't about to hand over the keys to the city, and he's making it a nasty old-style political brawl. One of his critiques of Booker: He's not black enough.

68 **Austria Strikes Back** By Jennifer Senior
The revamped Austrian Cultural Forum—scheduled to reopen this week—has a fresh look (24 jagged stories of plated zinc), a new director (black-clad global citizen Christoph Thun-Hohenstein), and a new mission: to bring Austria, and its clouded image, into the twenty-first century.

70 **Cleared for Takeoff** By Mark Holgate
A breakdown of the looks, trends, and ideas from the European runways (and, of course, the must-have shoes and bags) that will most suit New Yorkers come fall.

ON THE COVER: PHOTOGRAPHED BY FIROOZ ZAHEDI.

April 22, 2002—VOL. 35, NO. 13. Periodicals postage paid at New York, New York, and additional mailing offices. *New York* Magazine (ISSN #0028-7369) is published weekly (except for six combined issues: Jan. 21 & 28; Mar. 25 & Apr. 1; June 24 & July 1; July 29 & Aug.5; Aug. 26 & Sept. 2; and Dec. 23 & 30) by Primedia Magazines Inc., 444 Madison Avenue, New York, NY 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to New York, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 46 issues, $29.90. For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call 800-678-0900 or 212-447-4749. Printed in the U.S.A.

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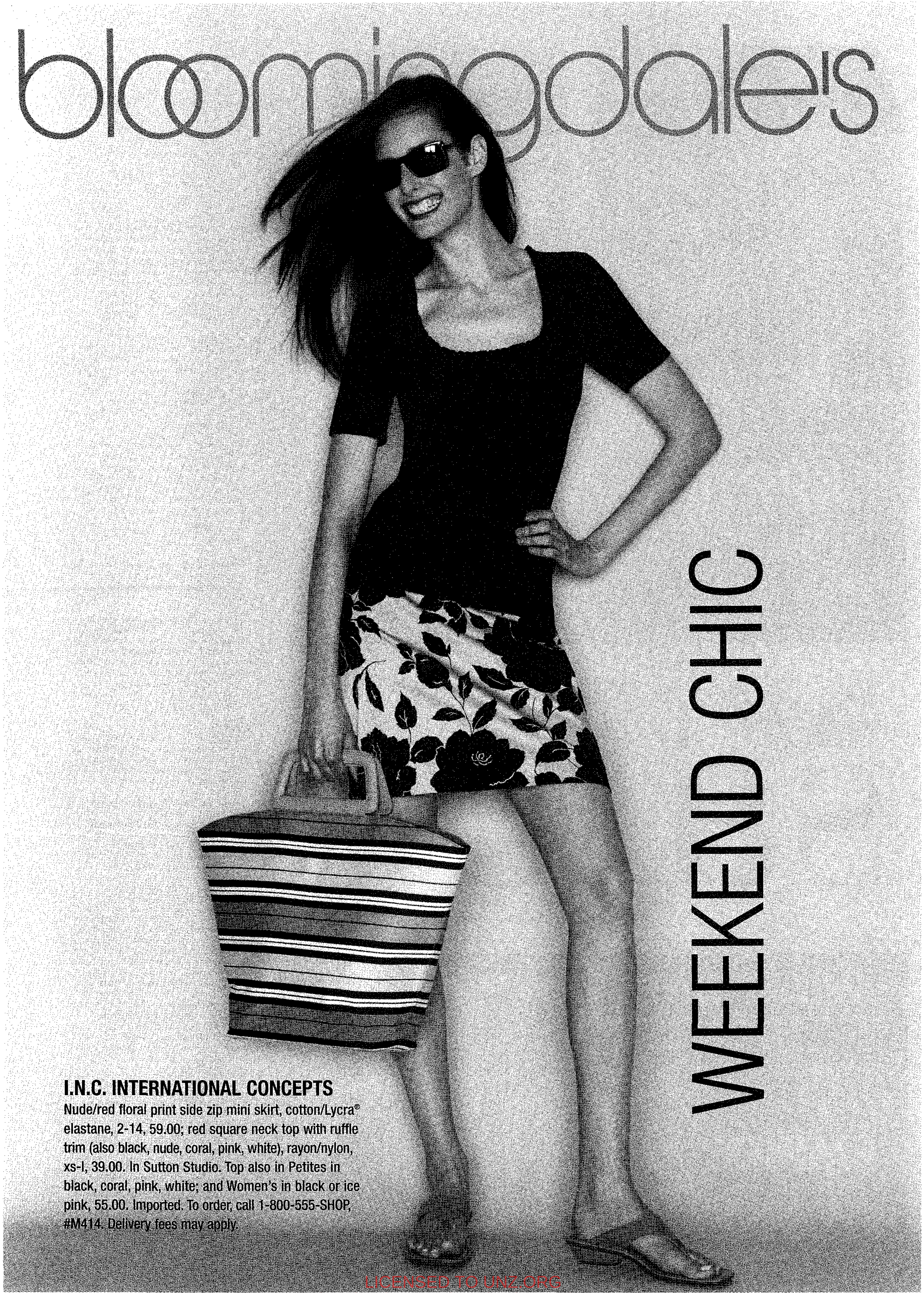

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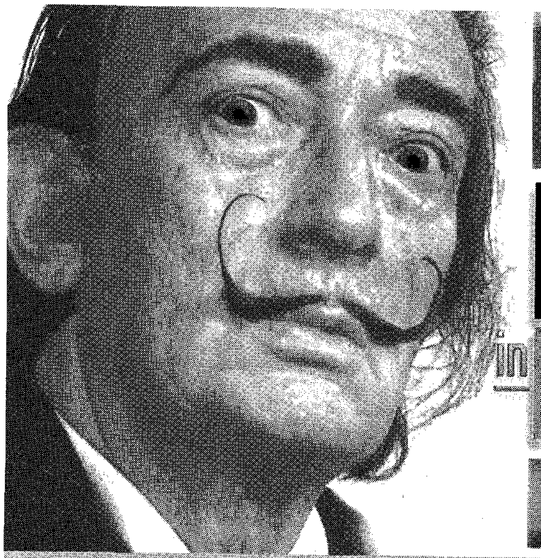

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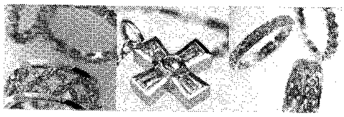

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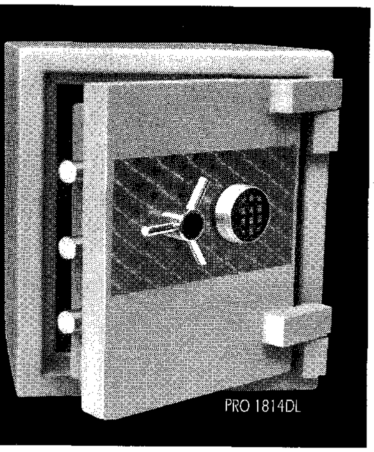

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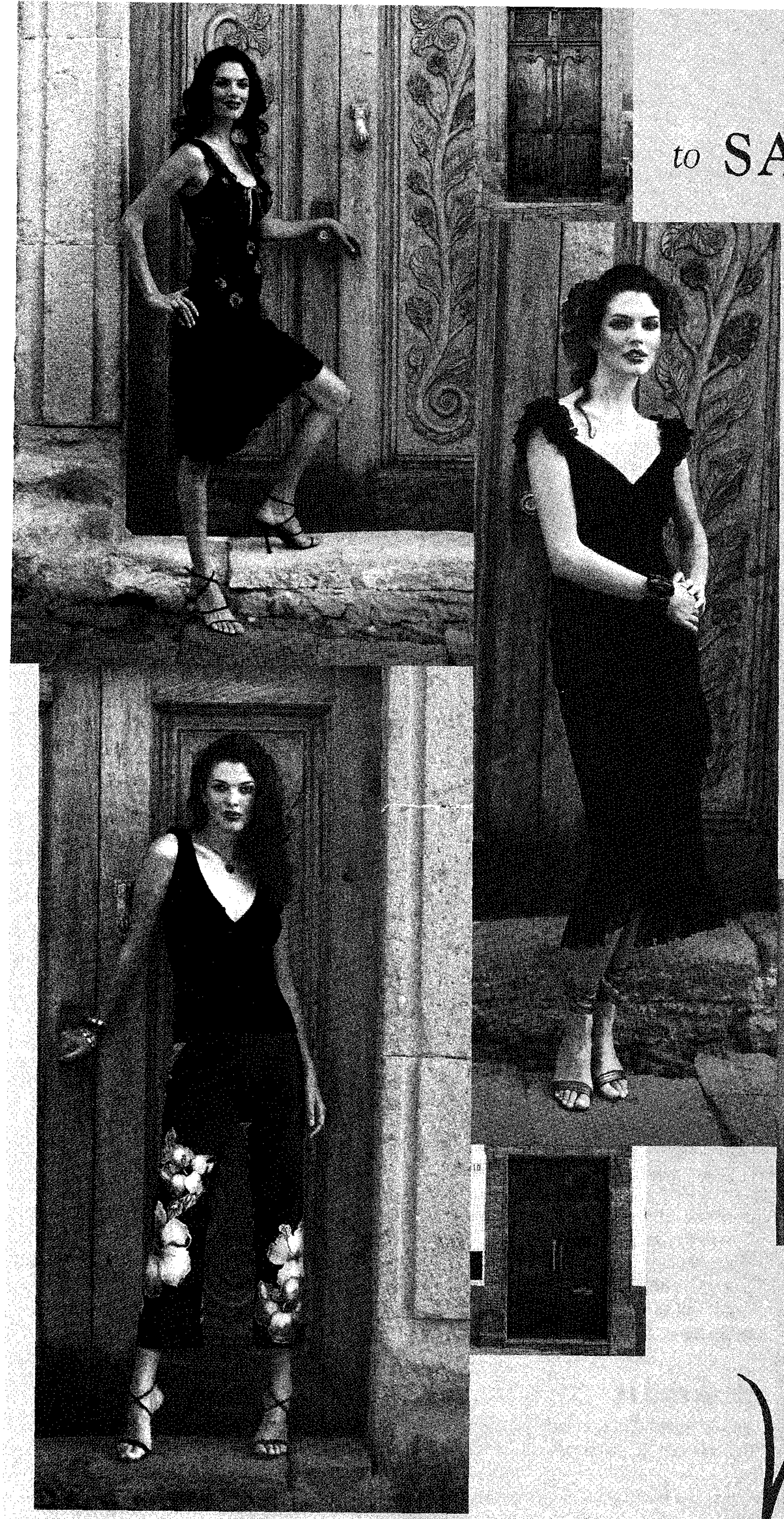

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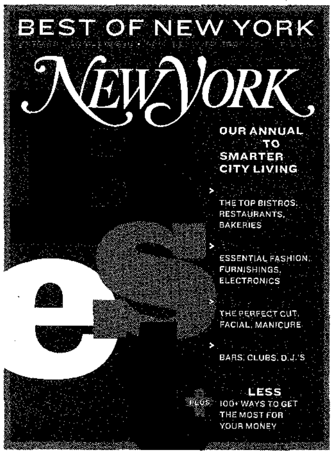
Letters

> **"If an artist depicted the WTC disaster using two bottles of Chanel perfume, the entire United States would be outraged."**
>
> **—David Z. Solomon**

In-*Füh*-riated

Mark Stevens's review "Der Furor" ["Art," March 25–April 1] fails to touch deeply enough on the pain, shock, and outrage of Holocaust survivors, children of survivors, and even grandchildren of survivors, like myself, over the gruesome exhibit at the Jewish Museum. If an artist depicted the World Trade Center disaster using two bottles of Chanel perfume, the entire United States and indeed much of the rest of the world would be outraged. How is the current rendering of vividly horrifying Holocaust images at the Jewish Museum any different? Depictions of scenes of terror using Prada and Coca-Cola symbols demean the victims, the creators of the "art," and visitors to these exhibitions, as well as the museum that houses them.

David Z. Solomon, QUEENS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Book Bytes

In his review of Ian McEwan's *Atonement*, Daniel Mendelsohn refers to "the British Army's botched retreat at Dunkirk in 1940" ["Books: Unforgiven," March 18]. Botched, how? Most serious students of WWII now agree that the orderly evacuation of Dunkirk by the British, under the very noses of Hitler's best generals—which delivered virtually the entire army out of the jaws of certain defeat and capture—was a principal reason Hitler subsequently lost the war. Mr. Mendelsohn should himself retreat to the history section of the public library and spend a few days reading; then he should write *atonement* 100 times on the blackboard.

J. M. Carter, MANHATTAN

I'd just like to say that I find Daniel Mendelsohn's work consistently graceful, thoughtful, intelligent, and extraordinarily rewarding. It doesn't matter whether or not he likes the book—his comments are still worth reading. And the man has a sense of humor. I look forward to reading much more of his work.

Susan Eddy, MANHATTAN

Not the Retiring Type

What exactly did Amy Larocca mean by writing "no retiring librarians need shop here" in reference to Selima Optique ["Best of New York: Shopping," March 25–April 1]? Does she think that if a "retiring librarian"—you know, the little old lady with tennis shoes, hair in a severe gray bun, no makeup, Coke-bottle glasses; not the hip chick of today with her advanced degrees and computer savvy—wishes to shell out $300 for eyewear, Selima Optique would object? Ms. Larocca is resorting here to ignorant stereotypes. Take it from me: a retiring person who happened to earn her daily croissants, occasional glass of Veuve Clicquot, Hermès, Gucci, and Pucci scarves, and Missoni schmattes by being employed as a librarian.

Agnes Frank, MANHATTAN

He Urned It

My old friend Phil Kennedy's dying wish was that his urn be placed on top of the phone booth in P.J. Clarke's so he could oversee for eternity his favorite corner table ["Gotham: Found Weekend," by Sarah Bernard, March 25–April 1]. After a short vigil, alas, his ashes were relegated to the basement of the restaurant. Hopefully, P.J.'s new owners will honor a loyal customer's wish and return the urn to its rightful place of honor.

Jerome M. Becker, MANHATTAN

Caprine Concupiscence

John Simon is a master with a thesaurus. His acidulate vitriol is impressive verbiage, but his hypoplastic review of *The Goat, or Who Is Sylvia?* casts doubt on his innate perspicacity ["Theater: *Baa*, Humbug," March 25–April 1]. The metaphor Mr. Simon so facilely dismisses is about the absurd nature of life. Would a successful, happily married man become besotted with a goat? Not usually. But people do kooky things every day, and sometimes they wreck their lives. We all know that. Knowing and connecting is what good theater is all about, isn't it?

Barbara Freitag, MANHATTAN

Bore and Peace

I couldn't agree more that the Metropolitan Opera's production of *War and Peace* is a disappointment ["Classical Music: Battle Weary," by Peter G. Davis, March 4]. I saw a thrilling *War and Peace* by the English National Opera a few years ago, in which the plot was actually acted out, rather than narrated by observers as it is in the Met's staging. This production needs to be revamped.

Rachel Stang, BROOKLYN

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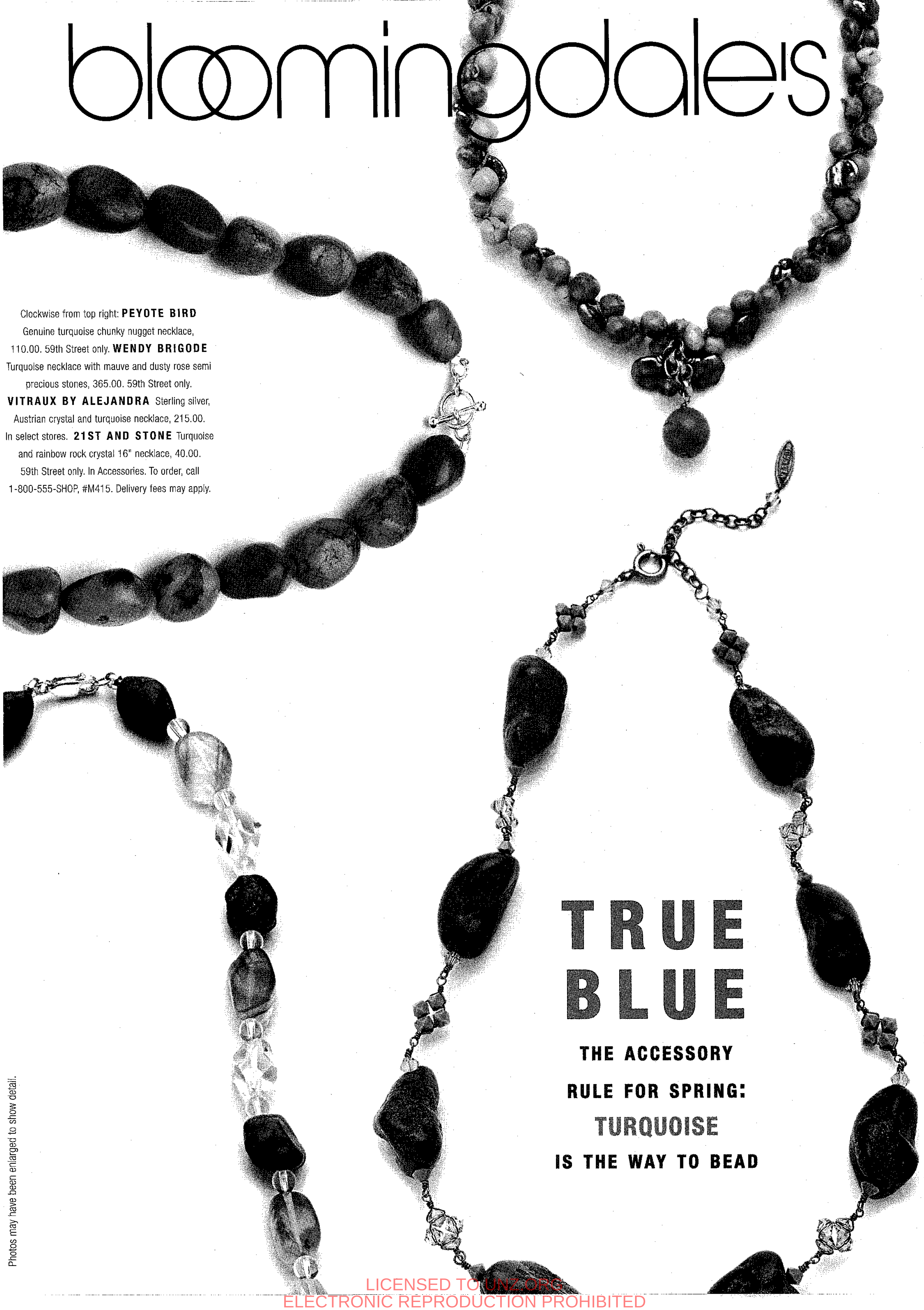

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THE ACCESSORY RULE FOR SPRING: TURQUOISE IS THE WAY TO BEAD

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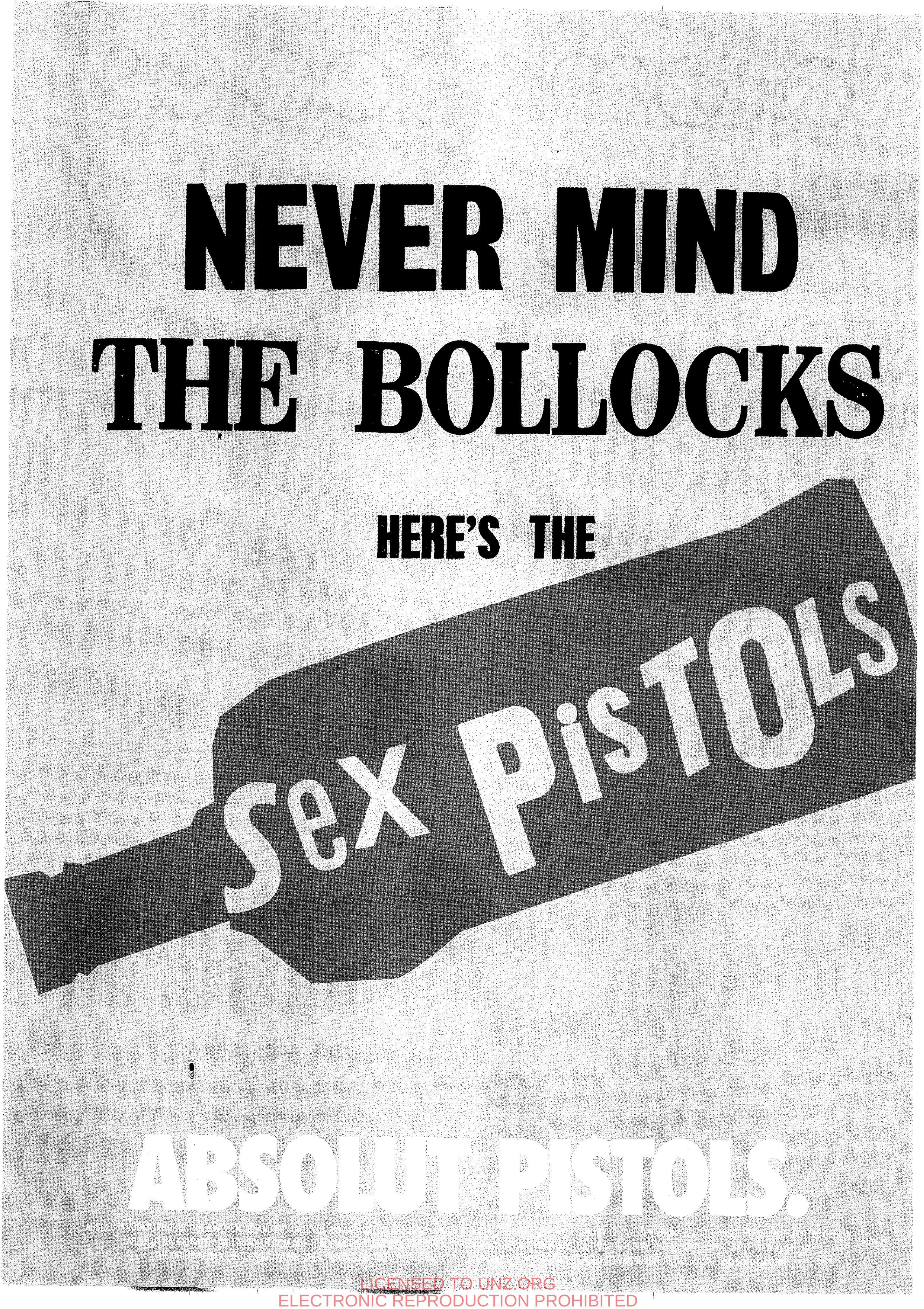
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Intelligencer

By Marc S. Malkin

Generosa Ammon Cashes Out of N.Y.

Ted Ammon's widow, **Generosa Ammon**, appears to be unloading all of her New York properties. We hear that Generosa has contacted real-estate agents in the Hamptons to tell them that she's ready to sell the East Hampton estate where Ted was found murdered in October. (The case remains unsolved.) And although no contracts have been signed, we hear Generosa has accepted an offer of about $8 million for her unfinished townhouse on East 87th Street. She bought the former office building in September 2000 while she and Ted were battling it out in divorce court. And it was there that she met her current husband, electrician **Danny Pelosi**, after he was hired to do work on the 10,000-square-foot, six-story building. Generosa has reportedly also accepted an offer of about $10 million for the tenth-floor, 5,500-square-foot apartment at 1125 Fifth Avenue that she and Ted had been trying to sell for several years. The newlyweds currently live with the Ammons' 11-year-old twins on a 50-acre estate in Surrey, England.

Monica Does Massachusetts

Monica Lewinsky is heading for Kennedy country. The former presidential paramour is ditching the city for the month of August and heading to Massachusetts. One of our spies overheard Lewinsky telling a friend last week at Panino Giusto in the West Village that she had recently spent four days in Cape Cod looking at rental possibilities. After viewing homes in Wellfleet and Orleans, Lewinsky finally settled on a three-bedroom house in Provincetown, which she said she'll share with some pals. Lewinsky's rep confirmed she's headed for the Cape, but said she'll split her time between P-town and a place in Nantucket.

Spike Lee's Upper West Side Story

We hear that **Spike Lee** wants to rent the eleven-room Upper West Side apartment where **Woody Allen** filmed *Hannah and Her Sisters* for an upcoming movie project. But a source tells us that he's having second thoughts about it because he would have to pay the steep rent—$25,000 a month—for three months. The apartment, in the Langham building at 135 Central Park West, was **Mia Farrow**'s home until she moved out in 1996, after deregulation raised her rent to $8,000 (she had been paying less than $3,000). Lee is about to start filming *The 25th Hour*, a story about a man's last day of freedom before he serves a seven-year prison term, in New York with **Edward Norton** and **Rosario Dawson.**

Revolving Door at New Hamptons Mag

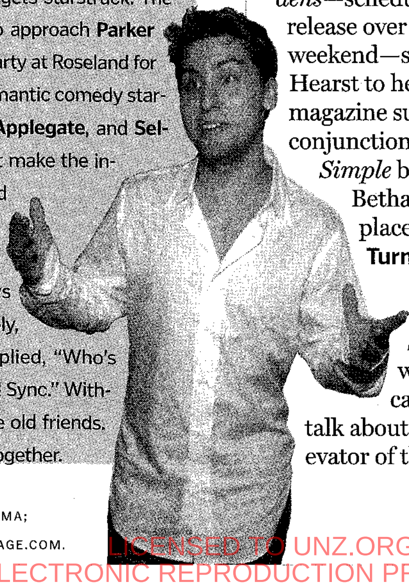
Only a month after it was announced that former *New York* design editor **Marilyn Bethany** would take the helm of former trade-magazine publisher **Richard Ekstract**'s *Hamptons Cottages & Gardens*—scheduled for initial release over Memorial Day weekend—she's bolted to Hearst to help launch a magazine supplement in conjunction with the *Chic Simple* book series. Bethany's been replaced by **Newell Turner**, formerly of the now-defunct *HomeStyle*. Turner will have to be careful not to talk about work in the elevator of the Upper West Side apartment building where he lives. We hear that **Jason Oliver Nixon**, editor-in-chief of *Hamptons* and *Gotham* magazines, was recently approved by the co-op board, and that he'll be moving into an apartment six floors above Turner's.

MODEL BEHAVIOR: Salma Hayek needn't worry about her boyfriend **Edward Norton** behaving badly when she's not around. Norton was recently hanging out at **Noel Ashman**'s Saturday-night party at Centro-Fly with magician **David Blaine** when a gaggle of models flocked around him, trying their best to get his attention. An unimpressed Norton cracked, "I don't talk to groupies." The models turned on their heels and took off for the bar.

HAIR APPARENT: Rosie O'Donnell may be going off the air in May, but we haven't seen the end of her wacky hairstylist sidekick, **David Evangelista**. We hear that Evangelista has struck a deal with ABC to create his own daytime variety show. Evangelista will produce the show with former *Rosie* producer **Terence Noonan.**

With Catherine Townsend.

Parker Posey Not 'N Sync With Lance Bass



Even **Lance Bass** from 'N Sync gets starstruck. The boy-band singer was too shy to approach **Parker Posey** at last week's premiere party at Roseland for *The Sweetest Thing*, the new romantic comedy starring **Cameron Diaz**, **Christina Applegate**, and **Selma Blair**, so he had his publicist make the introductions. His rep approached Posey and asked, "Do you mind if I introduce you to Lance Bass? He's a big fan and has always wanted to meet you." Fortunately, Bass was out of earshot, because Posey replied, "Who's that?" Bass's rep politely explained, "He's in 'N Sync." Within minutes, Bass and Posey were chatting like old friends. Bass even had his pal take a picture of them together.

PHOTOGRAPHS: CLOCKWISE FROM TOP, RON GALELLA/GAMMA; LARRY BUSACCA/WIREIMAGE.COM; KEVIN MAZUR/WIREIMAGE.COM.

Scene

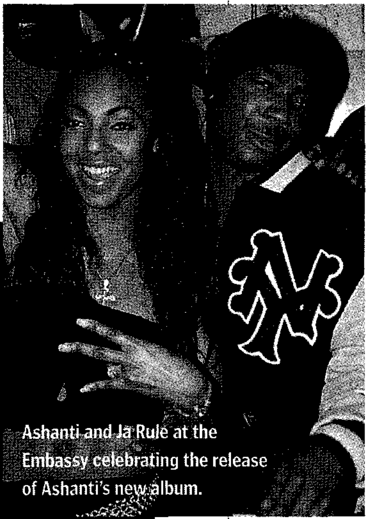
Sir Sean Connery and Lady Connery with Mario and Matilda Cuomo at the Waldorf Astoria for the Scottish Pipes and Drums ball benefiting Gilda's Club and Marie Curie Cancer Care.

Geraldine Laybourne and Isaac Mizrahi at Oxygen's birthday party.

Patricia Arquette at the Park.

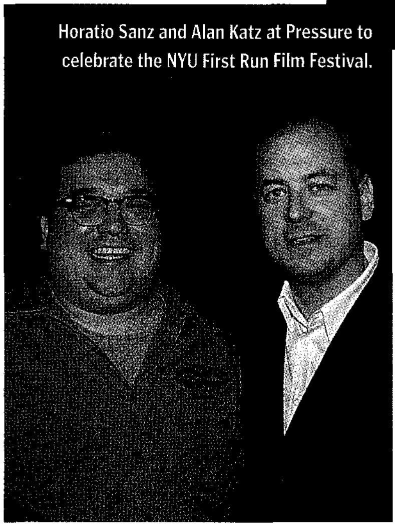
Elton John, Evelyn Lauder, and Julian Schnabel at the Waldorf Astoria for the Breast Cancer Research Foundation's Spring Benefit Gala.

Pam Grier and Susan Fales-Hill at the pre-party for Jazz at Lincoln Center's spring gala.



Ashanti and Ja Rule at the Embassy celebrating the release of Ashanti's new album.

Sir Howard Stringer and Alan Alda at the Plaza for the Phoenix House Public Service Award Dinner honoring Stringer.



Horatio Sanz and Alan Katz at Pressure to celebrate the NYU First Run Film Festival.

Nell Campbell, Fred Schneider, and Bay Garnett at Casa Italiana for the annual New York City Opera Thrift Shop benefit.

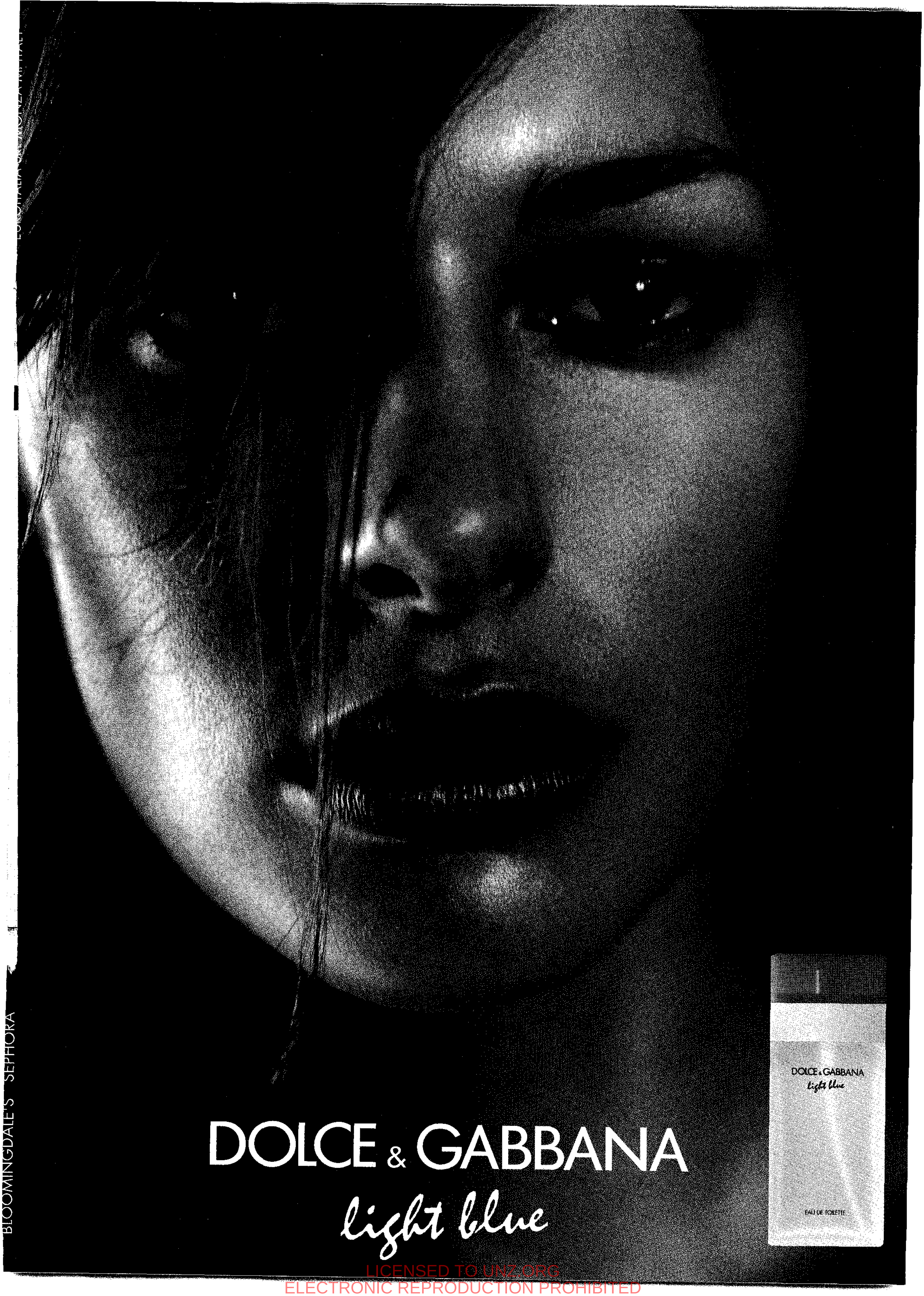
Breathing Room

At Oxygen Media's second-anniversary bash at Exit on April 4, **India.Arie** gave a concert-length performance while Oxygen staff danced, sipped cocktails, and noshed on sushi, and VIPs like **Iman**, **Kurt Loder**, **Pam Grier**, **Katie Couric**, and **Isaac Mizrahi** offered congratulations to CEO **Geraldine Laybourne.** Meanwhile, *Sopranos* star **Katherine Narducci** stood transfixed. "I mainly watch the cooking channel," she admitted, "so I was just happy to meet **Bobby Flay**." Afterward, cups of French fries and shots of vodka were distributed and **Oprah** took the stage, downing her shot like a pro. LAUREN DECARLO

Jean Theory

On April 9, the Park was teeming with the designer-denim set, which was out celebrating the premiere of *Human Nature,* starring **Patricia Arquette** and **Tim Robbins**, and written by **Charlie Kaufman**, who also wrote *Being John Malkovich.* "It was fantastic!" exclaimed designer **Cynthia Rowley.** "It gave me all these fashion ideas—I spent half the movie jotting things down in my notebook." One of the film's stars, **Rhys Ifans**, attempted to discuss *Human Nature's* message, but got sidetracked. "You know, it's like . . . civilization keeps you out of jail," he began, before adding: "And, well . . . the liquor's all free tonight. Drink up!" DAVID AMSDEN

Photographs by Patrick McMullan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light blue
DOLCE & GABBANA
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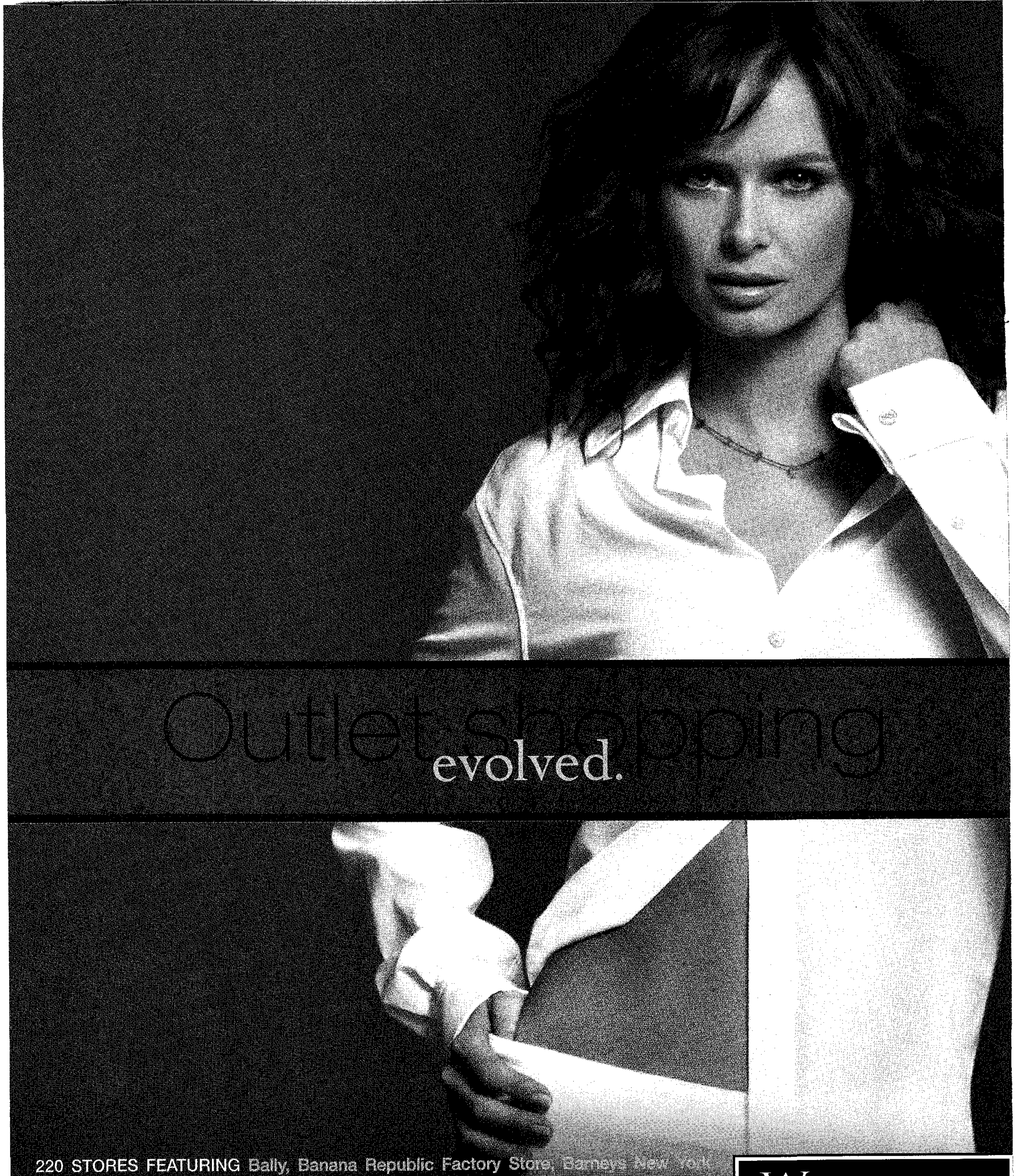
EAU DE TOILETTE
BLOOMINGDALE'S SEPHORA
EUROITALIA MONZA MI ITALY



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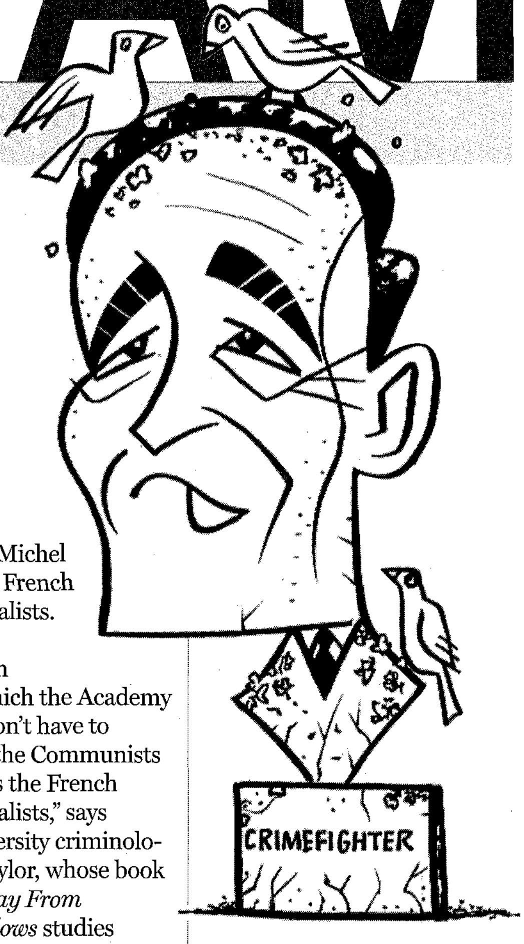
GOTHAM

Life in the New City

Street Fight

As the left tries to assault Rudy's legacy on crime, the Manhattan Institute strikes back. By Robert Kolker



Last week, the NYPD's notorious Street Crimes Unit was unceremoniously disbanded—not with the bang of a judicial order but with the whimper of a press conference. From the podium, Police Commissioner Ray Kelly explained the move by saying—and perhaps he's overstating the case a bit—that "we no longer have anything called Street Crime."

You probably know what he means, though. Crime continues to plunge—a Giuliani legacy that's hard to argue with. But the reason for that drop is more hotly contested than ever. Just as Reagan's role in bringing about the fall of Communism continues to spur ideological argument, Giuliani's legacy (not to speak of his Yankee-stadium deal) is also attracting passionate debate. The success of the police under Giuliani and Bill Bratton has been famously ascribed to the Broken Windows theory: basically that signs of disorder like homelessness or litter actually encourage more violent crime.

But three recent books have contended that Broken Windows has never really been proved—prompting the conservative, Rudy-friendly Manhattan Institute to leap to its champion's defense. The latest salvo came a few days before Kelly's announcement, when Bernard E. Harcourt, a visiting professor at Harvard Law School, declared in the *Boston Review* that other cities like San Francisco and San Diego have enjoyed similar crime drops *without* ratcheting up misdemeanor arrests. He credited national trends like the decline of crack. Broken Windows, Harcourt believes, has been perverted from an appealing beautification project into an excuse to round up homeless people. "What's left is the realpolitik of the theory," Harcourt explains. "That's where you get to arrest more people and do more searches." Which leads, he implies, to police brutality: Once civilian complaints spiked, "I started to wonder who gets to define *orderly* and *disorderly*."

To Giuliani partisans, this unabashed reappearance of the left seems almost worse than the return of the squeegee men. "It's just seductive academic radicalism as far as I'm concerned," says Brian Anderson, an editor at the Manhattan Institute's *City Journal*. "Harcourt draws heavily from Michel Foucault and French post-structuralists. It's just so far removed from reality." At which the Academy scoffs: "We don't have to worry about the Communists anymore—it's the French post-structuralists," says Temple University criminologist Ralph Taylor, whose book *Breaking Away From Broken Windows* studies Baltimore, claiming quality-of-life perceptions rarely correlated with crime rates.

Harcourt's argument does have a few semantic whoppers. In his book *Illusion of Order: The False Promise of Broken Windows Policing,* he writes, "Urinating in the street signals that rules have broken down *only if* the meaning of public urination is associated with rule breaking." (Perhaps things just flow more freely in his neighborhood.) But do Broken Windows' numbers really not check out? George Kelling, who co-wrote the original "Broken Windows" essay in the *Atlantic* in 1982 (and the book *Fixing Broken Windows*), admits it's hard to measure quality of life. He tried to do it in a January report for the Manhattan Institute (matching borough-wide and precinct statistics as best he could), which Harcourt tried to debunk. He's not surprised. "The middle-left hates Giuliani getting credit for crime reduction," Kelling says. "They held crime control hostage to macro social change since the late sixties. Broken Windows changed that."

Of course, reassessment happens to most politicians. "I think all mayors go through it," says Ed Koch. "History takes 50 years." And sociology is a slippery science: Crime could plunge even more, but social scientists may still be disagreeing on why. Harcourt says that when he spoke to Kelling's co-author, James Q. Wilson, "He admitted to me that no one has really proven it—'but you, Bernard, didn't disprove it.' "

ILLUSTRATION BY ROBERT DeMICHIELL.

Feminist Porn Queen's Manhunt

It's 8:45 on an early-April morning, hardly the sexiest time in the world, yet dozens of men—and one leather-clad woman with a giant red strap-on dildo—have turned up at a warehouse in Williamsburg hoping to snag a role in Candida Royalle's new film, whose working title is *Stud Hunting*.

Royalle, the former porn actress behind Femme Productions, decided to cast her latest film entirely in New York—and entirely with first-time male actors. "I wanted to use fresh talent that no one had ever seen instead of the same five guys you always see in L.A.," said Royalle, who founded her company in 1984 to produce erotica from a woman's perspective: "We don't focus on getting the money shot—we want to show women being sexually empowered." Her first eight titles brought in more than $2 million, an impressive sum for the porn world.

In Brooklyn, the would-be actors' motivations turned out to be as varied as their looks. A few, like John, a strapping 31-year-old construction worker from Iowa who drove 1,200 miles to try out, were flirting with the idea of becoming full-time porn stars. "I wrote a sex guide for men that's illustrated like a tractor manual, so I thought that this may help promote it," he said.

For others, shooting the casting-call scene—in which veteran porn stars Alexandra Silk and Ava Vincent asked each man about his sexual talents and invited him to strip—was a one-time thrill. "For men, this is, like, the American Dream," said Marcus, a soft-spoken 26-year-old military EMT who showed up on a dare and is "studying to be a doctor." Some got creative while pleading their case: "My tongue is my greatest asset, and I do a great Marlon Brando impression," said Gene, a bespectacled 48-year-old lawyer who spends weekends singing at jazz clubs in the Village.

Grego, 35, a musician with a shaved head who owns a dungeon in Brooklyn, was a little more direct: "Even with the shrinkage factor in these leather pants, I've got a solid eight inches with a G-spot curve." To no one's surprise, he was given a prominent role in the "grand-finale gang bang."

On set, there was a sense of real camaraderie, even though physiques ranged from strictly mediocre ("Oh, my God, he's a train wreck," one woman in the back whispered as a 41-year-old writer peeled down to his Speedo) to stunning: "Someone who looks as great as I do should be with beautiful women," said chiseled D.J. Bryan right before he sprawled out on the red satin bed for a moving rendition of a scene between "Mrs. Robertson" and a delivery boy.

"He's my new discovery!" Royalle exclaimed of Bryan, who will earn a total of about $750 for his work on *Stud Hunting*—not bad, considering that most of the extras do it free. "Which is fine with them if they think they may have a shot at having sex," said Royalle. "I swear, men are such sluts." CATHERINE TOWNSEND

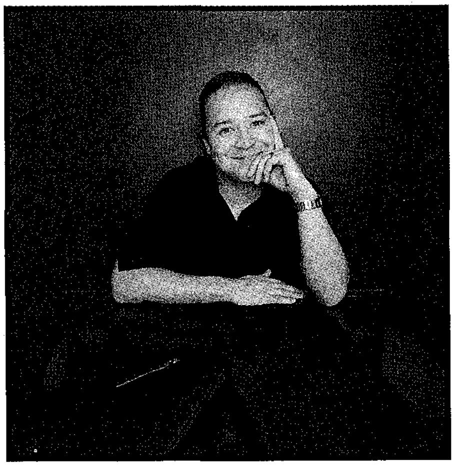
Style

Fashion Old and Neue

Austria has always had a stylish side (see Rudi Gernreich, Helmut Lang), but recently, as evidenced by the group of fashion editors happily munching on apple strudel at a preview of Jane Mayle's fall collection, a passion for things Tyrolean is reaching fever pitch. It's been percolating for a while: Even before the Austrian Cultural Forum there was Danube and Wallsé and chicken Riesling on the menu at Balthazar, but the milkmaids at Alexander McQueen and the fur-trimmed suits (perfect for ice-skating to the Viennese Waltz) at Louis Vuitton indicate that fashion has caught the bug. As for Mayle's inspiration, she's been spending a lot of time at the Neue Galerie; her fall collection—drop-waisted dresses she's named Liebe and Esterhazy, and thirties-style silk tops with names like Ringstrasse—looks like what Dora might've worn to her sessions on the couch. AMY LAROCCA

Lord of the Pants

Designer Alvin Valley (below) has been to a lot of places—a Cuban-American, he lived in Spain and Miami before hitting New York a year and a half ago—but he is still waiting to find the woman who doesn't look good in his pants. "Sometimes I'll meet someone who's short, or round, and I'll worry," he admits, "but then they work!" Valley's most popular style is long-legged and low-slung with a beltlike leather strip around the waist ($300 at Kirna Zabête and Saks Fifth Avenue). Pants aren't Valley's only strength; when Carolina Gutierrez, of the wealthy Fanjul clan, wore an Alvin Valley dress to her sister-in-law Emilia's wedding in March, she got so many compliments that she decided to throw a party in the designer's honor. "The girls ask me what they will get, and I tell them I will talk to you and see what you are like," Valley reports. "No fittings, no nothing. Then I will make a dress. I just *know*." A.L.



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MTV Busts the *Vice* Squad

In many ways, Gavin McInnes has hipsterdom in the palm of his hand, so he can't understand why MTV just doesn't care. McInnes is co-founder of *Vice*—an obnoxious, free, 110,000-circulation magazine that's the *McSweeney's* of the sort of people who can define *electroclash* and who consider Terry Richardson a celebrity. And he and his seven-person crew are the current epitome of downtown fabulous, sponsoring a constant churn of parties in just the right places and forging tastemaking friendships (Fischerspooner, Vincent Gallo, Mos Def).

But one of McInnes's most-promulgated fantasies was that *Vice*—which got its start thanks in part to a government-welfare grant in Canada before moving here in 1999—would have its own TV show. *Vice TV* was endlessly promoted in the magazine as Coming Soon! *Vice* even hoodwinked a Canadian newspaper into writing a story about how they'd been signed by MTV.

Finally, in September, they actually met with MTV. "The consensus was, 'We're into it, we're not going to pass on you'—that was the last we heard from them."

Then on April 1, MTV premiered *Vice*—an unrelated documentary series that "explores how people succumb to . . . and recover from" things like compulsive spending and cheating. "It's the worst thing you've ever seen," McInnes whines. "It looks like they spent about $100 on it. It's almost pre–high school."

McInnes's idea is more cleverly sophomoric: His show would be about "getting drunk with minor celebs, or a competition between white versus black supremacists," he says. It would be just like the magazine, with its Ritalin-kid-friendly pieces on the difference between teen soaps and pornos—not to mention snotty music reviews and a much-read street-fashion dos-and-don'ts page ("Buddy, buddy, ease it up there a little bit. It's great to have a cute little peanut ass, but straight men haven't been showing those off since the 70s.").

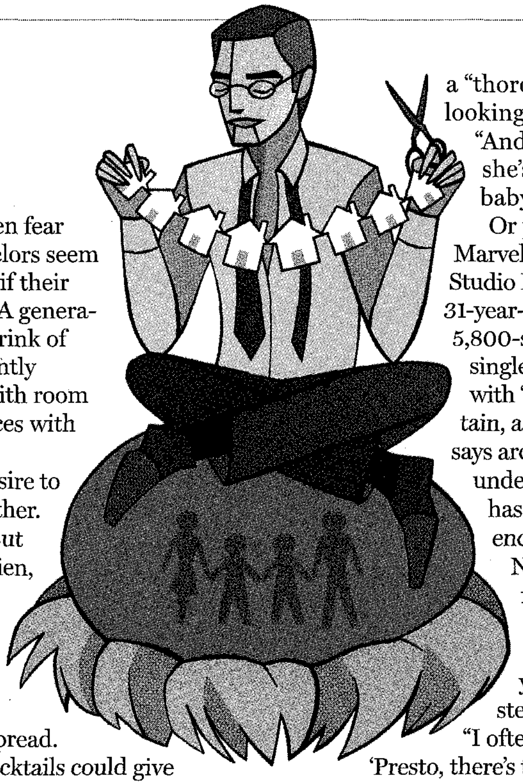
Clearly, at least in McInnes's mind, he's got his finger on the pulse of something MTV should want to cash in on. And then—this! "People are e-mailing me every day going, 'Dude, you sold out. Your new show sucks.' *Vice*'s lawyer sent MTV a cease-and-desist letter, demanding it change the name, but hasn't heard back. MTV's flacks sounded pretty exasperated when asked about *Vice:* "The series has been in development for three years." McInnes has attempted to instigate an e-mail siege of MTV, too. "It's hurting our brand," he says. "*Vice* is about being obsessed with fucking your daughter's friends, not this shit." CARL SWANSON

Real Estate

The Futures Market

Single women may still insist that men fear commitment. But New York's bachelors seem to be thinking about settling down, if their buying habits of late are any guide. A generation of stubbornly unattached men at the brink of middle age—the sort of guys who very recently would've been asking brokers about lofts with room for a pinball machine—are demanding places with space for an eventual wife and kids.

The bad economy may be a factor; the desire to buy while interest rates are low may be another. Or it could be a post-9/11 urge to snuggle. But whatever the reason, says architect Billie Tsien, "I've never seen this before." She's talking about clients like a thirtysomething executive for whom her firm, Tod Williams Billie Tsien & Associates (which recently built the new American Folk Art Museum), is designing a 3,700-square-foot downtown spread. Plans call for a study and a lounge where cocktails could give way to a crib. "I don't know whether it's a desire to nest," says Tsien, "or to just make their lives happen right now."



"If you're over 30, you've got to think you could be getting married one of these days," says *GQ* editor Adam Rapoport, a "thoroughly single" 32-year-old looking for an easily domesticated pad. "And if she's your age, chances are she's also going to want to have a baby pretty soon."

Or perhaps several. Last year, Rogers Marvel Architects (now redesigning the Studio Museum in Harlem) was hired by a 31-year-old Wall Streeter to do up his 5,800-square-foot Chelsea loft. Still single, the client is planning way ahead, with "a sitting area enclosed by a curtain, and that's future bedroom No. 1," says architect Chad Smith, who's working under partner Jonathan Marvel. "He has a big antique billiard table, also enclosed by a curtain. That's bedroom No. 2. And a media area with a six-foot-wide space for a plasma TV—bedroom No. 3."

"I can relate to that," says 42-year-old Michael Spodek, a Halstead broker and a bachelor himself. "I often think one day it will be like, 'Presto, there's the family.' It's better to buy larger so you're more flexible." But it's not so easy for everyone. "I'm still amazed how much $500,000 won't buy," says Rapoport. "I foresee it taking longer to find an apartment than to get married." ARIC CHEN

ILLUSTRATION BY JESSICA KASPER.

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I'm Right, You're Wrong

ED KOCH VS. AL D'AMATO

Our pugilistic partners blast the Board of Ed, talk tough on Israel, and appraise Bloomberg's star appeal.

Jennifer Senior: So. The Inner Circle dinner, that silly annual variety show starring the mayor and the reporters who cover him, was last week. How'd Mike Bloomberg do?

Ed Koch: Well, this is what I've been telling people: He has the voice of an angel—

Al D'Amato: Ugh, *horrible.* Only Koch sings worse.

Ed: —but he's no chorus boy. He can't dance.

J.S.: How do you think he's doing in his negotiations with the State Assembly over the Board of Education?

Ed: If the mayor can't get Shelly Silver and Steve Sanders to give him total authority, he should lead the way in supporting their opponents in November.

Al: C'mon! That won't work.

Ed: So? Let's rattle the cages and frighten them.

Al: Ed, they're not easily frightened.

Ed: Well, the compromise is a board that's advisory in nature, and the mayor gets the power to hire and fire the chancellor.

Al: Let's hope the mayor doesn't have to compromise more than that. The current board is a money pit. Yet the very community that suffers, the minority community, opposes abolishing it.

J.S.: Bloomberg is now requiring municipal hospitals to teach abortion techniques. Why hasn't there been a huge GOP outcry over this?

Al: Well, there's a conscience provision, so doctors who opt out for religious or moral reasons won't be penalized.

J.S.: Republicans don't seem too bent out of shape by the recent moderate maneuvers of George Pataki, either.

Al: Hey, even before he was elected governor, there was no greater tree-hugger in New York than Pataki.

J.S.: Why is it, though, that when Bill Clinton appropriated the issues of the right, it was called "pandering," and when Pataki does it the other way, it's called "moderate"?

Ed: Look, both Clinton and Pataki are great politicians, in that they both responsibly brought people into the big tent.

Al: Besides, ideology is far less important if you're an executive—whether you're running the country or a state. How do you get things done? By making compromises.

J.S.: So is Hillary also doing a good job?

Al: Both senators are. The easiest thing for me would be to be a bitter old man. But I go to Syracuse to see a client, and who's there, on his time off? Chuck Schumer. He's doing great. Hillary too. She's gonna run for president. She has a huge PAC, and there isn't a single Democratic incumbent she hasn't raised money for. She's building a base for 2008.

Ed: I don't think so. She'd lose, and she loves being senator. Her friends will tell her, "Don't do what Bella did." Bella Abzug could have been one of the top three leaders in the House. Instead, she wanted to be a senator. She lost, and that ended her power base. I don't want that to happen to Hillary.

Al: In 1980, at the Steuben Day parade, Bella gave me a hip check to keep me from marching next to Ed Koch that sent me *flying* across Fifth Avenue. Worthy of the NHL. The Rangers coulda signed her up.

J.S.: I'm not sure how we get from the Rangers to the Mideast, but the carnage in Israel is on everyone's mind. What should be done?

Ed: Israel should start withdrawing from the West Bank now, with a commitment from the United States that we'll support their return if another bomber enters Israel itself.

Al: That's impossible when you have thousands of young fanatics who are willing to blow themselves up. No. It seems Israel will have to do something the U.N. says it can't, which is to establish a no-man's land, a border the Palestinians can't cross.

Ed: The Israelis have to make them understand that for every civilian they kill, the Israelis will kill many more Palestinians.

J.S.: Was Bush a bit late in engaging?

Ed: Nah. What's remarkable is how supportive Tom DeLay has been.

Al: Bush is doing exactly what he should do. He's dispatched Colin Powell, he's had Zinni on the ground. The big problem is enforceability. Neither side trusts the other, right? So who's the enforcer?

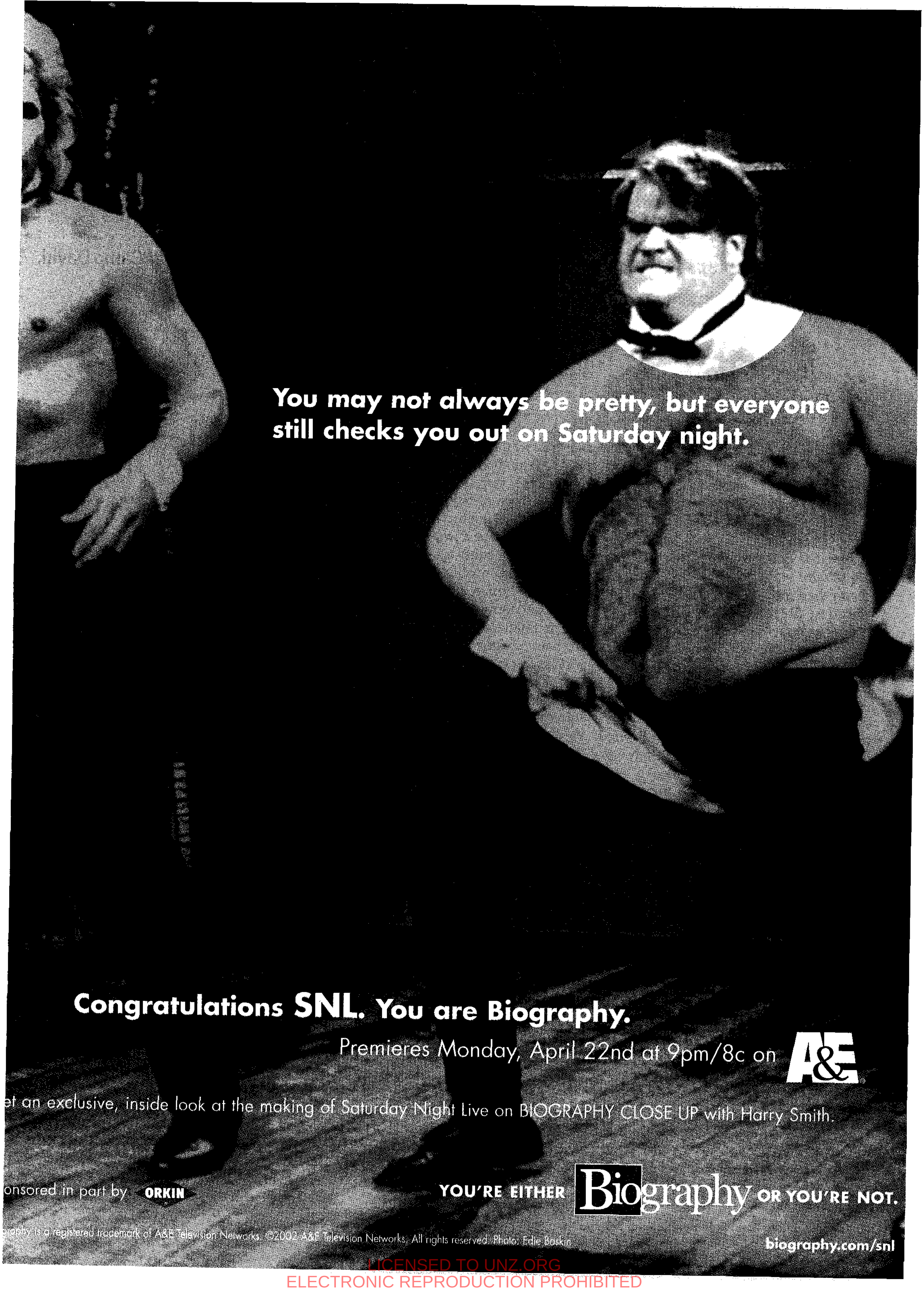
J.S.: The U.N.?

Al: Israel'd never allow it.

Ed: The U.N. is shit. Would you allow France, whose ambassador to Great Britain referred to Israel as "a shitty little country," to have any say about what takes place there? Not in my book.

Al: I can't disagree. ■

ILLUSTRATION BY JOE CIARDIELLO.



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Craig Horowitz WORLD AFFAIRS

Give Peace a Fence

Ehud Barak tried to negotiate peace with the Palestinians at Camp David. Now he believes peace could be created unilaterally—with a wall.

ONE EVENING LAST WEEK, AS THE SETTING sun cast a bright glow over the murky Hudson River, more than 900 people filed into an enormous ballroom at Chelsea Piers for the Israel Policy Forum's annual dinner. There was, given the continuing daily deaths of Israelis and Palestinians, a tense, somber tone to the event.

During cocktails, over hors d'oeuvre that ranged from sushi to knishes, people were locked in anguished conversation about Israel's very survival—a subject many of them had probably not discussed in decades, if ever. Along with the usual strong turnout of successful, politically engaged American Jews were five senators (Schumer, Clinton, Corzine, Torricelli, and Hagel), a gaggle of congressmen, several key diplomats (global peacemaker George Mitchell; the Egyptian ambassador), Israeli pols, and even a little Hollywood glamour (in the form of a surprisingly wizened-looking Richard Dreyfuss).

The Israel Policy Forum's rank and file are predominantly centrist or center-left. They're high-minded, thoughtful people who for a long time have advocated fair and decent treatment for the Palestinians and argued that a land-for-peace, two-state agreement was the only equitable solution to the problem.

But given the events of the past twenty months, these American Jews find themselves trapped in an ideological cul-de-sac. Though they still argue for a negotiated two-state solution, the rhetoric sounds hollow, almost feeble. How do you get there now?

On the one hand, a political track must be offered to the Palestinians as an incentive to agree to a cease-fire. But this is a logical approach to a conflict that exists in an alternate universe, a place where death is often the clear choice over compromise. Besides which, it's difficult, in the context of today's Israeli politics, to seriously advocate incentives for the Palestinians in the face of suicide bombers. And now that both sides have once again suffered wrenching losses and the concomitant fresh hatred and bitterness, how do they restart negotiations?

What can the Israelis do? How do they provide security without completely sacrificing their humanity? In fact, there may be a way for them to take control over their own destiny while ending the nightmare of occupation and terrorism.

GOOD FENCES: A border wall at the Erez crossing outside Gaza.

The failure of Oslo and the havoc created by the terrorists have made one thing more clear than ever: The Israelis have to separate themselves from the Palestinians and the territories. And former prime minister Ehud Barak, who tried desperately, if not especially skillfully, to reach a negotiated settlement with Yasser Arafat at Camp David, believes he knows the way to do it.

"Since we cannot be paralyzed by the fact that Mr. Arafat doesn't want to make an agreement," says Barak, who fully supports Ariel Sharon's West Bank crackdown, "we should launch a unilateral disengagement. It is imperative that we separate ourselves from the Palestinians."

First choice, of course, is to do this through a negotiated settlement. But since that seems more and more unlikely, Barak and a growing number of Israelis believe they should do it on their own. "We must dismantle all of the settlements in Gaza and those in the heartland of the West Bank," says Yossi Alpher, former director of the Jaffee Center for Strategic Studies at Tel Aviv University, "and we should go back to the lines we were more or less talking about in the negotiations. And then we should build a wall along this line. Right now, the suicide bombers can simply walk across an open border. This must come to an end."

It is significant that none of the suicide bombers have come out of Gaza, where there already is a security fence delineating the border. "The Israeli government has refused so far to do this because of the settlements," says Alpher, "but by refusing to separate and build a wall, they are failing to carry out their basic obligation toward their citizenry, which is to protect them."

Barak argues that 80 percent of the settlers will fall on the Israeli side of the wall. This is because he would draw the border so that Israel retains about 12 percent more of the West Bank than what he offered Arafat at Camp David. He would take another 12 percent so that Israel could maintain a security zone along the Jordan River. Both of these territorial issues would, he believes, give the Palestinians an incentive to negotiate even after Israel puts up the fence.

The other 20 percent of the settlers—about 35,000 people, who are spread out in dozens of isolated outposts—will be protected for the time being, but eventually those settlements will be dismantled. "This plan is crucial for the survival of Israel," Barak says, "and it will eventually happen. Already, 75 percent of the public supports it."

PHOTOGRAPH BY ROGER LEMOYNE/GETTY IMAGES.

MONTAUK

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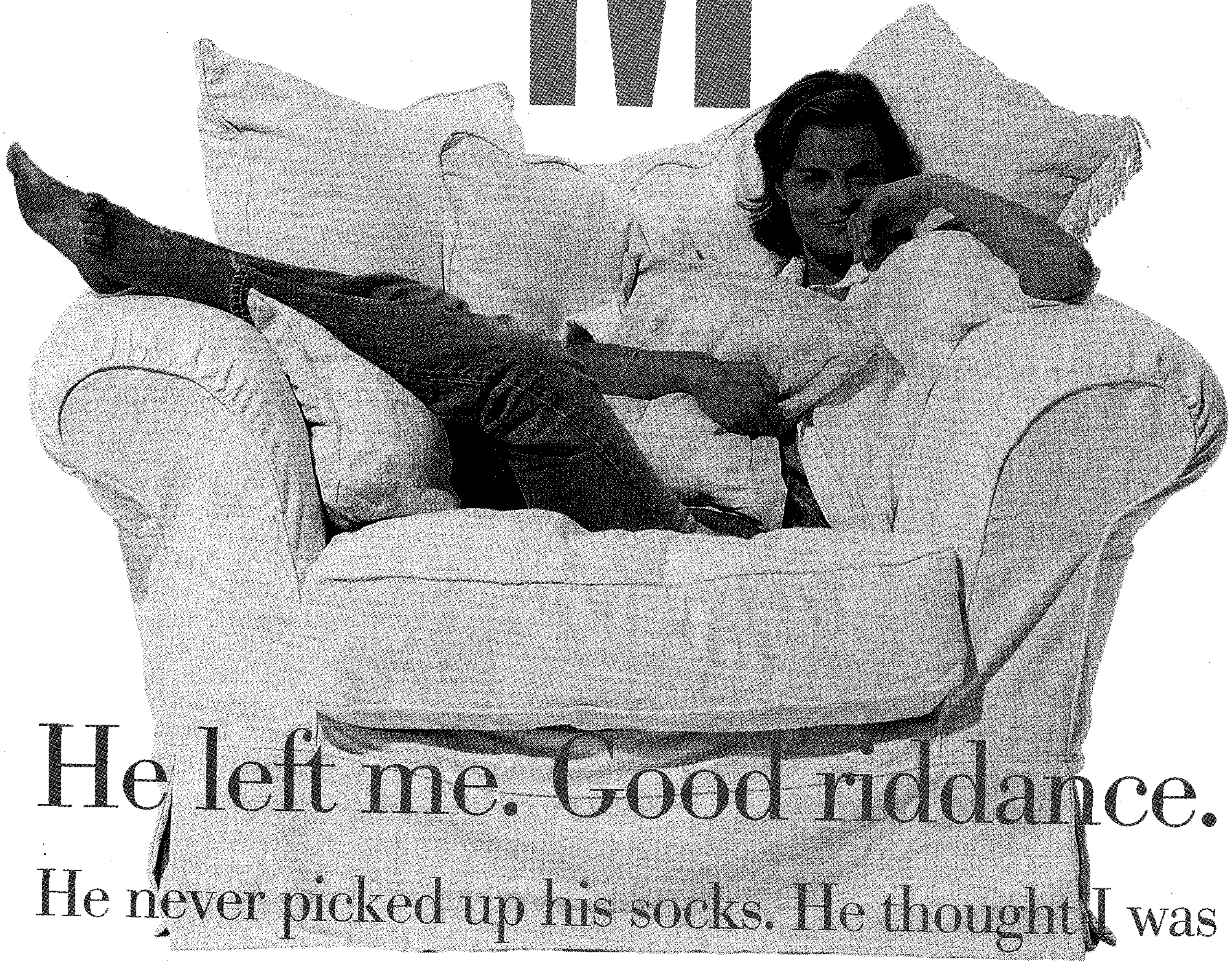

He left me. Good riddance.

He never picked up his socks. He thought I was his mother. He didn't make me laugh anymore. He's gone. Who cares... I kept the sofa.

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Barak, who is the most decorated soldier in Israeli Army history, did not adopt this radical position lightly. "After seven years of Oslo, the moment of truth had come," he says, referring to the Camp David negotiations.

"Mr. Arafat had the chance to put an end to the conflict. For the first time, an American president put on the table an offer that would have enabled the Palestinians to have an independent, contiguous state on over 90-plus percent of the West Bank, with a foothold in East Jerusalem as its capital. And he refused to even negotiate it. He closed the door behind him and turned deliberately to a campaign of terror."

In fact, he did more than that. When Barak extended himself to achieve a breakthrough, Arafat humiliated him rather than respond in kind. Barak offered a piece of Jerusalem—a stunning compromise on the most sensitive of all issues, one that shocked Jews everywhere—and Arafat's response was to publicly deny that the Jewish people have any legitimate historical or religious connection to Jerusalem.

> "It is imperative to signal that we are determined to put **an end to our reign over another people.** If we do not establish two separate, sovereign political units, Israel will become either non-Jewish or non-democratic."

"The Palestinian approach from the beginning," says Alpher, "was always that they come to the negotiating table having made all their concessions. Their concession was to recognize Israel and its right to exist on 78 percent of the land between the Jordan River and the sea. So, since they have given up 78 percent of their claim, the purpose of the negotiation from their point of view is to hear how the Israelis are going to give them the 22 percent."

Since the Camp David failure, it's been in vogue among some pundits to blame Barak and former president Clinton. Barak was a lousy negotiator, they say. Arafat didn't like him. Clinton pushed too hard because he wanted an agreement as part of his legacy. Barak overwhelmed Arafat by offering too much too soon. And on it goes.

When I asked Barak about all the focus on the process rather than on the endgame and the goals, he called it the "gossipizing" of history. "What happened is more clear now than ever," he says. "It is something much more profound than all of this detail about who did what or who didn't do what. We saw that Arafat is not a man of courage. And we saw that this is not about the occupation. If it were, we could have ended it twenty months ago."

And so, since negotiating hasn't worked, Barak's position now is, if you can't be Yitzhak Rabin, then be Machiavelli. Make your own self-interest paramount. It is deoccupation rather than reoccupation. In addition to safety, building a wall addresses several other key issues as well. It would reduce the scope of the conflict and enable the Israelis to regain some of the moral high ground.

"It is imperative," says Barak, "that we signal loud and clear that we are determined to put an end to our reign over another people. If we do not establish two separate, sovereign political units, Israel will inevitably become either non-Jewish or non-democratic. We must set a border that will ensure a solid Jewish majority for generations to come."

Unilateral action and construction of a fence is a solution with many drawbacks—remember Berlin?—but these are extraordinarily difficult times. "The Israeli public feels so put-upon," says Alpher, "that they are prepared to endorse extreme solutions."

The government, however, is another matter. Israel's right believes that a fence will be seen as capitulation, as giving up and running away; that is the way the Israeli pullout from Lebanon was portrayed. And of course, Ariel Sharon and the right are not prepared to abandon the settlements. For Sharon, the architect of the settlements, this is the ultimate ideological and existential question.

"Jewish public opinion is sympathetic to dismantling the settlements," says Mark Rosenblum, the founder and policy director of Americans for Peace Now. "Israelis don't want their sons patrolling the casbah in Nablus anymore. Sharon will have to face this question eventually, but he's been saved by Arab negligence and violence. As long as the Arabs continue to always say no, he can avoid the issue."

Barak is convinced, however, that the time has come for Israel to take matters into its own hands. "Separation is the most important project right now," he says. "It's better to do it with the consent of both sides, but you cannot impose peace on someone."

It is a lesson he and the Israelis have had to learn the hard way. ■

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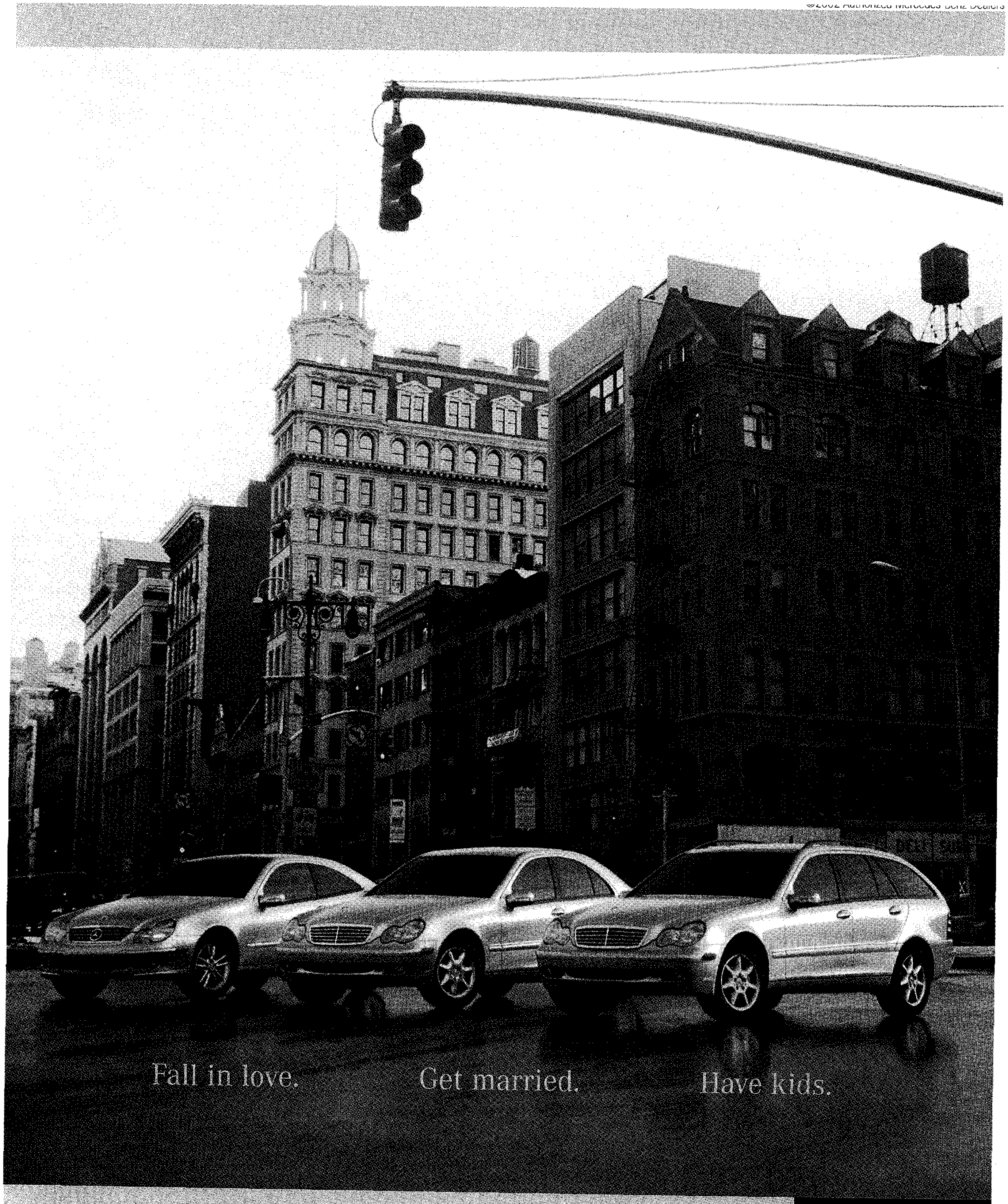

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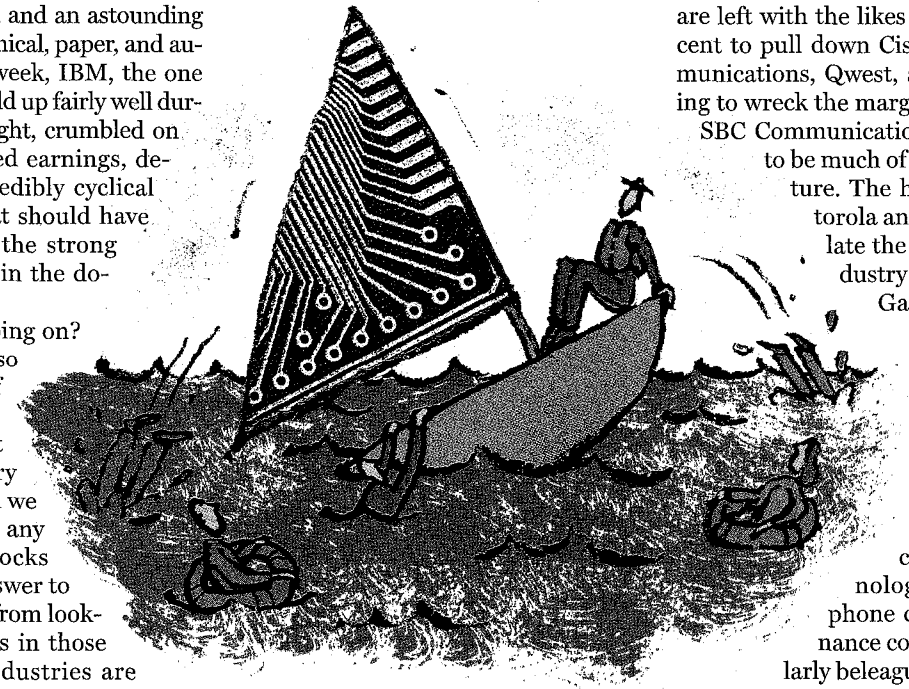
James J. Cramer THE BOTTOM LINE

The Low Tech Future

Why the life of the tech-stock bear market is going to be nasty, brutish, and almost interminable.

THE TECH BEAR MARKET SHOULD HAVE BEEN over by now. Tech stocks, two years into a downtrend, should have bottomed and started to go up. You should have been making money by this time in semiconductors, software, and telecommunications technologies. Instead, the picture just seems to get more grim, despite eleven Federal Reserve eases, record growth in consumer confidence, and an astounding recovery in steel, chemical, paper, and automobiles. Just last week, IBM, the one tech stock that had held up fairly well during the whole onslaught, crumbled on weaker-than-expected earnings, despite having an incredibly cyclical book of business that should have been responding to the strong first-quarter growth in the domestic product.

What the heck's going on? How can this sector, so vital to the growth of the economy for the last decade, sit out what looks to be a very strong recovery? Will we ever be able to make any money in tech stocks again? Oddly, the answer to that question comes from looking at why the stocks in those dirty smokestack industries are where all the action is, and that answer, frankly, is not very positive for those millions of holders who think the tech turn is just around the corner.



The reason why the so-called cyclical-industry stocks are hot is that there are so darned few of them left to trade. America's manufacturing sector has been shrinking for decades, as industry after industry rationalized and consolidated. In the three decades since I began trading stocks, probably two thirds of the industrial players have disappeared, swallowed up by ever larger players or liquidated with capacity permanently crushed. The remaining players have automated and cut their costs—in some cases, like Caterpillar's, brutally so—and they can produce far more with far less. Now that the economy is just getting back on track, these companies are able to make fortunes at moments when they used to make almost nothing or were losing money. It's as if a natural corporate Darwinism has taken hold, with only the fittest of the smokestackers left standing.

Not so in tech, though. In fact, tech could use a dose of Darwin right now. We have the strongest tech companies being pulled down by the meek and almost no consolidation of ne'er-do-wells in the works, despite massive overcapacity in virtually every aspect of technology from desktop to mainframe and all the soft- and hardware in between. In fact, given the colossal tragedy that was the Hewlett-Packard-Compaq merger, you can bet that any hope of a rapid consolidation has simply disappeared. Who could risk another fight like that, after what Carly Fiorina's been put through? The amount of lost business to the Dells and the Lexmarks stemming from the fallout of the battle is staggering. So we are left with the likes of Nortel and Lucent to pull down Cisco, and XO Communications, Qwest, and Global Crossing to wreck the margins of Verizon and SBC Communications for what looks to be much of the foreseeable future. The hangers-on at Motorola and Ericsson annihilate the profitability of industry leader Nokia. And Gateway keeps Dell from gaining in profitability despite the Hewlett-Compaq morass.

Making things worse, of course, is that the clients of technology, chiefly other technology companies, phone companies, and finance companies, are similarly beleaguered with massive overcapacity. The banks and brokers, unless they merge, simply can't even afford to spend money to upgrade their systems. Yet when a Datek merges with Ameritrade, less, not more, tech spending will occur. The phone companies have so

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ILLUSTRATION BY DANIEL BAXTER.

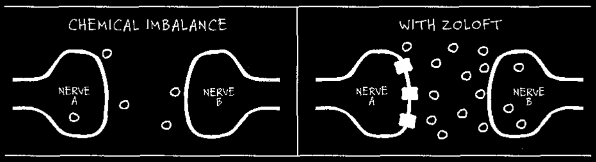
You know when you can't get over something traumatic from your past.

You're unable to feel. You get overly startled... and may have trouble sleeping.

**You may even feel like it's happening again.
You get so upset...
your daily activities and relationships suffer.**

You know you just can't put it behind you.

Now here's something you may not know. These are some symptoms of posttraumatic stress disorder (symptoms interfere with daily functioning for at least four weeks). PTSD is a serious medical condition affecting over 13 million Americans. While the cause is unknown, PTSD may be related to an imbalance of naturally occurring chemicals between nerve cells in the brain.



DRAMATIZATION

ZOLOFT, a prescription medicine, works to correct this imbalance.

Only your doctor can diagnose this anxiety disorder. ZOLOFT is not for everyone. ZOLOFT is approved for adults 18 and over. People taking medicines called MAOIs shouldn't take ZOLOFT. Side effects may include dry mouth, insomnia, sexual side effects, diarrhea, nausea, and sleepiness. ZOLOFT is not habit forming. Please see the following page for additional information about ZOLOFT 25mg, 50mg, and 100mg tablets.

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PATIENT SUMMARY OF INFORMATION ABOUT

Zoloft®
(sertraline HCl)

This summary contains important information about ZOLOFT.
It is not meant to take the place of your doctor's instructions. Read this information carefully before you start taking ZOLOFT. Ask your doctor or pharmacist if you do not understand any of this information or if you want to know more about ZOLOFT.

What Conditions Does ZOLOFT Treat?

ZOLOFT is a prescription medicine used to treat depression, panic disorder, obsessive-compulsive disorder (also called OCD) and posttraumatic stress disorder (also called PTSD) in adults. ZOLOFT is also used to treat OCD in children (ages 6-12) and adolescents (ages 12-17).

Depression

Symptoms of depression vary from person to person. You may have depression if you have five or more of the following symptoms and you have these symptoms almost all of the time during the same two-week period or longer. At least one of the symptoms must be a "sad" feeling that will not go away or a loss of interest or pleasure in most activities. Other symptoms are:

- changes in sleeping patterns
- restlessness or slowed movements
- fatigue or lack of energy
- changes in appetite or weight
- feeling worthless or guilty for no real reason
- trouble concentrating or making decisions
- repeated thoughts of death or suicide

In depression, these symptoms interfere with your day-to-day activities.

Panic Disorder

People with panic disorder have repeated, unexpected panic attacks. A ***panic attack*** is an unexpected attack of fear, anxiety or discomfort with at least four or more of the following symptoms that develop suddenly and usually reach a peak within 10 minutes:

- fast heart rate or pounding heart
- chest pain or discomfort
- sweating
- trembling or shaking
- shortness of breath or a feeling of smothering
- choking feeling
- nausea or upset stomach
- dizziness or feeling faint
- numbness or tingling
- chills or hot flashes
- feeling out of touch with reality
- fear of losing control
- fear of dying

In panic disorder, the panic attack(s) are followed by one month or longer of concern about having more attacks, or concern about what effect the panic attack(s) may have, or having a change in behavior.

Obsessive-Compulsive Disorder (OCD)

In OCD, a person may have two types of symptoms called obsessions or compulsions.

Obsessions: These are unwanted thoughts that stay in a person's mind. Even though the person knows these thoughts do not make sense, they cannot get rid of them. These thoughts can be frightening and embarrassing.

Compulsions: These are actions or thoughts that a person does over and over again to get rid of their unwanted thoughts. They believe this will help prevent something terrible from happening. These repeated actions may take hours to perform and can interfere with daily life.

Posttraumatic Stress Disorder (PTSD)

People with PTSD suffer from symptoms because they suffered, witnessed or learned of a life-threatening event or other serious event and felt intense fear, helplessness or horror because of the event.

A person with PTSD must have one or more symptoms from each of the following categories for at least a month and these symptoms must seriously interfere with being able to lead a normal life.

- Reliving the event through upsetting thoughts, nightmares or flashbacks, or having very strong mental and physical reactions if something reminds the person of the event.

- Avoiding activities, thoughts, feelings or conversations that remind the person of the event; feeling numb to one's surroundings; or being unable to remember details of the event. Having a loss of interest in important activities, feeling all alone, being unable to have normal emotions or feeling that there is nothing to look forward to in the future may also be experienced.

- Feeling that one can never relax and must be on guard all the time to protect oneself, trouble sleeping, feeling irritable, overreacting when startled, angry outbursts or trouble concentrating.

ZOLOFT is approved to treat PTSD in both men and women. More women than men experience PTSD. There were three times more women than men in ZOLOFT PTSD clinical studies, and in these studies women responded better to ZOLOFT than men. What this means to the treatment of a patient is unknown. Only a doctor can determine if ZOLOFT is right for a patient.

How ZOLOFT Works

Everyone has a normal substance in the brain called serotonin. It is thought that not having enough serotonin may contribute to depression, panic disorder, OCD and PTSD. How ZOLOFT works for all of these conditions is not known. What is known is that ZOLOFT may help correct the chemical imbalance of serotonin in the brain. This helps relieve your symptoms. It may take several weeks for your symptoms to get better.

ZOLOFT Is Not For Everyone

While you are taking ZOLOFT, you should never take a monoamine oxidase inhibitor (MAOI) medicine. MAOI medicines are used to treat depression and other conditions. If you have been taking an MAOI, you must stop the MAOI *at least 14 days* before you start taking ZOLOFT. In addition, you must wait *at least 14 days* after stopping ZOLOFT before you can safely start taking an MAOI medicine. A very serious reaction or even death could occur if ZOLOFT is taken at the same time as an MAOI medicine. Be sure to ask your doctor or pharmacist if any medicine you are taking is an MAOI.

The liquid form of ZOLOFT contains alcohol and should not be taken if you are taking Antabuse (disulfiram).

What To Tell Your Doctor Before You Start ZOLOFT

Only your doctor can decide if ZOLOFT is right for you. Before you start ZOLOFT, be sure to tell your doctor if you:

- are taking or have taken any prescription medicines within the past 14 days
- are taking or have taken any over-the-counter medicines you can buy without a prescription, including natural/herbal remedies, within the past 14 days
- have had any liver problems
- have ever had a seizure
- are pregnant, plan to become pregnant, think you might be pregnant or are breast-feeding
- are allergic to any medicines or latex
- have ever had an allergic reaction to sertraline or any of the other ingredients of ZOLOFT tablets or Oral Concentrate. Ask your doctor or pharmacist for a list of these ingredients if you have any questions.

ZOLOFT And Other Medicines

Some medicines can affect how ZOLOFT works. Check with your doctor or pharmacist before starting any new prescription or non-prescription medicines, including natural/herbal remedies. Do not stop any of your other medicines while you are on ZOLOFT without checking with your doctor.

How To Take ZOLOFT

ZOLOFT comes in three different strengths of tablets (25 mg, 50 mg, 100 mg) as well as a liquid (20 mg/mL). Your doctor will tell you how much to take, and may decide to adjust your dose over time.

If you were prescribed ZOLOFT Oral Concentrate, you must mix it with another liquid before taking it.

- Pour 4 oz. (1/2 cup) of any of the following liquids into a drinking glass: water, ginger ale, lemon/lime soda, lemonade or orange juice. **Do not use any other liquids besides these.**
- Draw up the proper amount of ZOLOFT Oral Concentrate into the special dropper that comes with the medicine.
- Squeeze the ZOLOFT Oral Concentrate out of the dropper into the drinking glass. Stir well. It is normal if a slight haze appears after mixing.
- Drink all the liquid as soon as you have mixed it. Do not mix it in advance.

Since the dropper bulb for the liquid form of ZOLOFT is made from dry natural rubber, make sure to let your doctor know if you have had allergic reactions to latex.

Take ZOLOFT once a day in the morning or evening. You can take ZOLOFT with or without food. Try to take ZOLOFT at the same time every day.

Do not take an extra dose if you are having a bad day. ZOLOFT does not work right away. Do not stop taking ZOLOFT without talking to your doctor first.

Do not run out of ZOLOFT. Make sure you have your refill for ZOLOFT at home before you need it. Continue to take ZOLOFT even when you feel better for as long as your doctor says.

It may take several weeks before you start to feel better. Do not get discouraged. Keep taking ZOLOFT every day for as long as your doctor tells you to take it.

Possible Side Effects

Like all medicines, ZOLOFT may cause side effects in some people. In clinical studies, few people had to stop taking ZOLOFT because of side effects. The most common ones are:

- dry mouth
- diarrhea/loose stools
- feeling unusually tired or sleepy
- trouble sleeping
- sexual problems in men and women
- tremor
- upset stomach
- decreased appetite
- feeling agitated
- indigestion
- increased sweating

Children who take ZOLOFT may also have other side effects such as excessive movement or twitching, fever, not "feeling well," trouble concentrating, not thinking normally, nosebleeds, weight loss, easy bruising, manic or excited behavior, or rapid mood swings.

Until you learn how you are going to respond to ZOLOFT, be careful doing activities when you need to be alert, such as driving a car or operating machinery. Drinking alcohol is not advised while you are being treated with ZOLOFT.

ZOLOFT may cause other less common side effects besides those listed here. For a list of all side effects that have been reported, ask your doctor or pharmacist for the ZOLOFT Professional Package Insert.

What To Do For An Overdose

In case of an overdose, call your doctor or poison control center right away or go to the nearest emergency room.

How To Store ZOLOFT

Keep ZOLOFT and all medicines out of the reach of children. Store ZOLOFT tablets and Oral Concentrate at room temperature (59°-86°F or 15°-30°C).

For More Information About ZOLOFT

This sheet is only a summary. If you have any questions or want more information about ZOLOFT, talk with your doctor or pharmacist. You can also visit **www.zoloft.com.**

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23-5794-00-0
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Printed in USA/October 2000

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much extra capacity in the ground that it would be cheaper to buy bankrupt properties than to build new ones, except there's no money to buy the bankrupt ones and the telephone companies can barely hold on to their clients without giving away the store. Technology companies, at one time their own best customers, have frozen their own IT budgets because business is just so bad out there.

Of course, the same vicious cycle downward from customer to vendor existed in the industrial companies at one time, and eventually they came back. That's instructive, but not necessarily positive: It took a decade of beating everyone's head in before the companies accepted their fates and gave up and shut down or agreed to merge. Sometimes it took two or three iterations of bankruptcy—LTV, anyone?—before the ultimate axe fell. Yet here we are, in only year two of Lucent's downturn, and we've had only eighteen months of slide to Nortel. No government is going to let Ericsson go belly-up. It is inconceivable that a Qwest, the heir to U.S. West, is going to be allowed to disappear. All of these could struggle on for years before they feel the need to fold up shop or merge. The amount of money already invested in these—plus the amount of debt on the balance sheet—almost requires that they be kept alive for years just to avoid the embarrassment of the default for those who made the deals to keep them afloat. If you don't think that's how the game works, have you noticed that Donald Trump still owns casinos?

If I am right, and the shakeout takes years, that's not a period investors are willing to wade through, so the selling pressure on the big-capitalization tech stocks will continue unabated. And that's why I think that 2002 is simply year three of a tech bear market, one that won't end until Darwin takes hold, which, as the lesson of the ever-resilient smokestack stocks shows, unfortunately, might not happen until several years go by. Sure, you might be able to wait that long in the stocks. But remember, if you waited in the cyclicals, after years and years of patience, all you ever did was get back to even and not much more. That's not investing. That's inertia. And no one ever got rich through inertia. ■

James J. Cramer is co-founder of TheStreet.com. At the time of publication, he owned stock in Dell, Cisco, Caterpillar, and Verizon Communications. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time.
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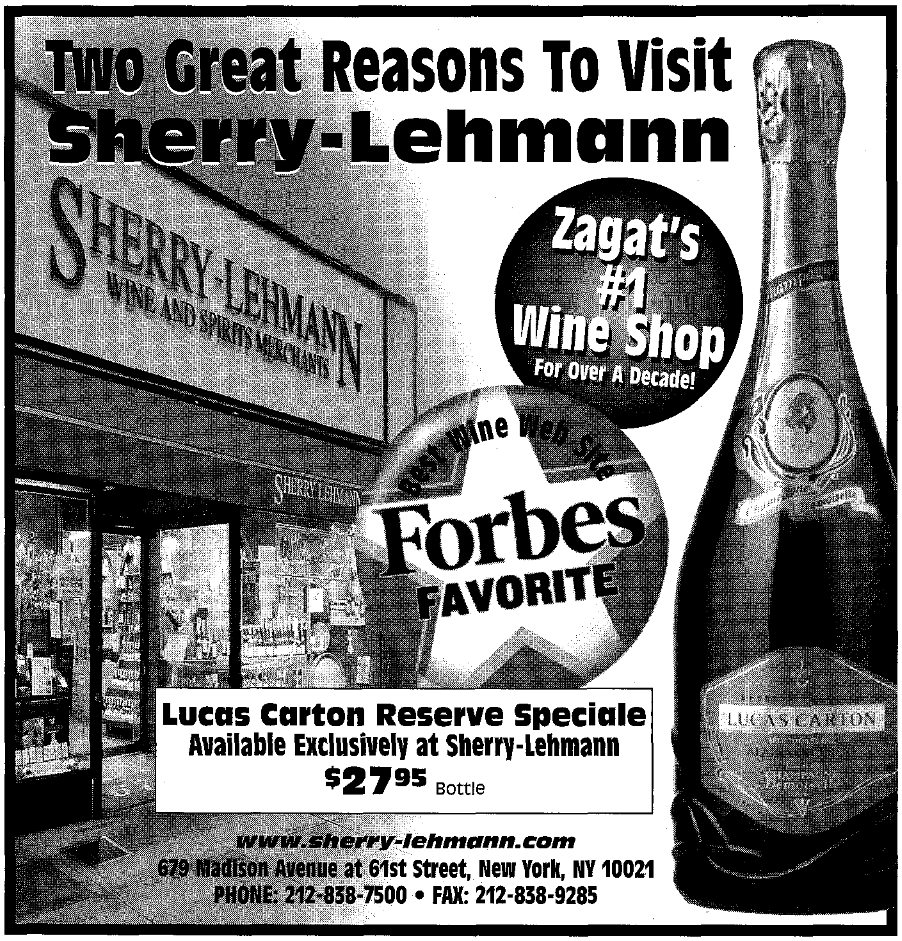

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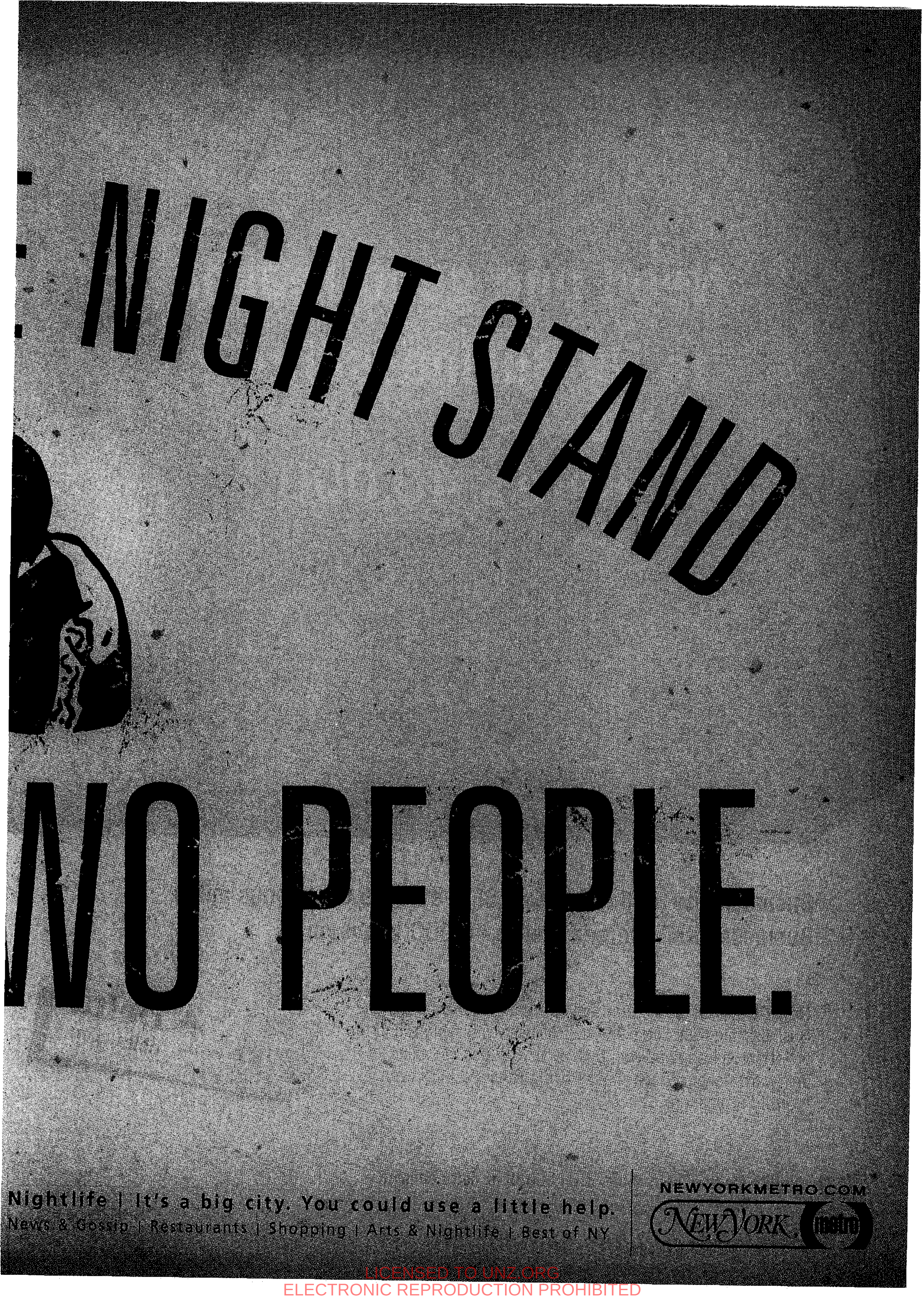
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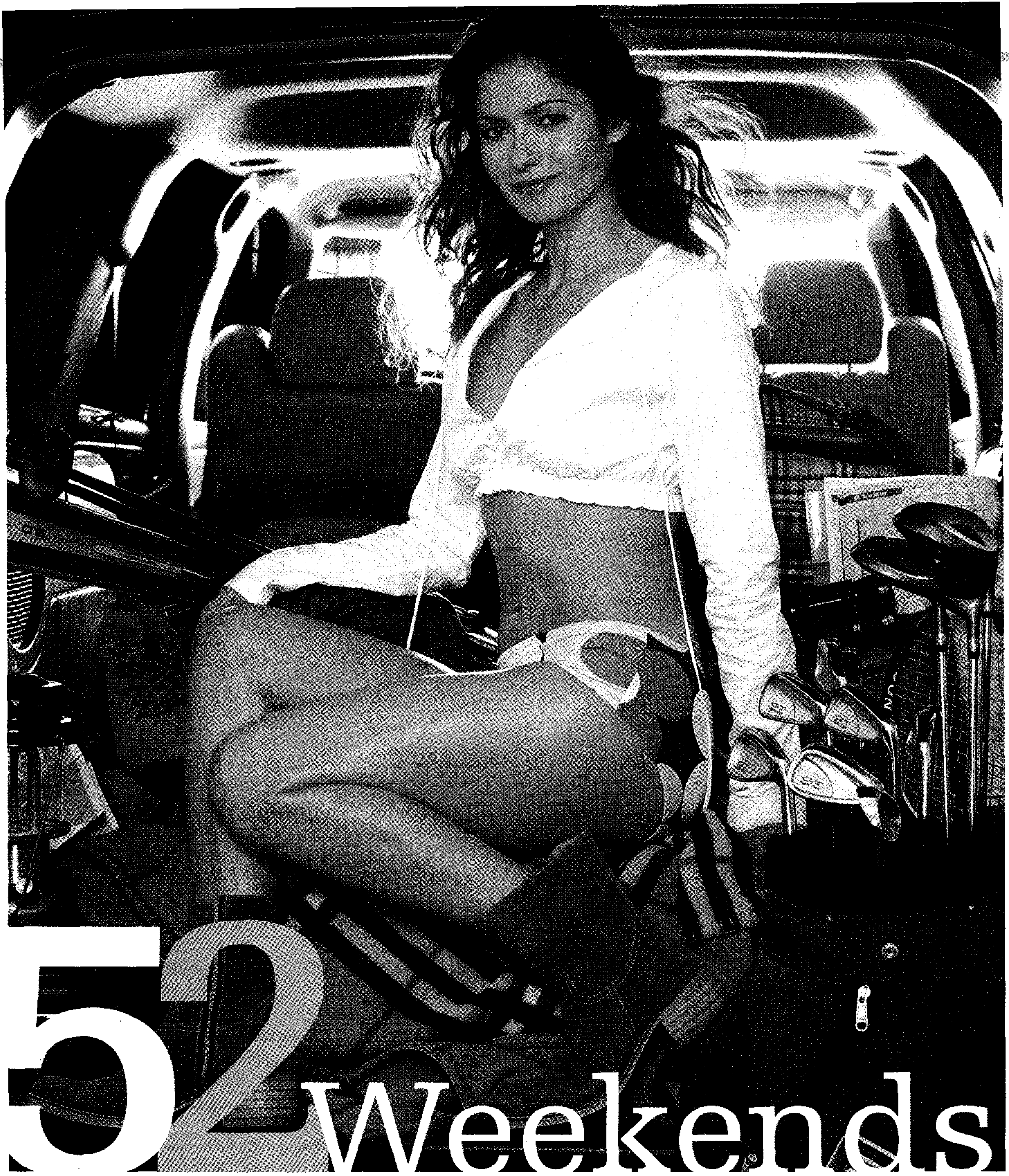


52 Weekends

EDITED BY
MARK HOROWITZ
AND TARA MANDY

PHOTOGRAPHED BY
FIROOZ ZAHEDI

For a while, the weekend was an endangered species. New Yorkers were working so hard—putting career before all else—that the idea of leaving town for a few days just to have fun seemed as far-fetched as Mike Bloomberg's becoming mayor. But that was then; times have changed. Not only are we stopping to smell the coffee now, we're flying to Venice for three days to sip espresso on the Piazza San Marco. As the star of NBC's *Crossing Jordan,* **Jill Hennessy** has to put in longer hours than most, but she doesn't let work get in the way of her life. "I go to the Jersey shore when I really want to relax," she says, "or the Amalfi coast." Amen to that. We've got Italy and Jersey in this issue, plus 50 other trips (and a few bonus ones) guaranteed to make you forget Monday's just around the corner.

HAIR BY RICHARD MARIN/CLOUTIER; MAKEUP BY LUCIENNE ZAMMIT/ARTMIX/STILA; PROP STYLING BY KATE MARTINDALE/CLOUTIER; STYLING BY LINDA MEDVENE/ARTMIX; BAG AND BLANKET BY BURBERRY; SHIRT BY PRADA; SHORTS BY CELINE; BOOTS BY FROM/BARNEYS; RING BY SAGE; GOLF CLUBS BY LAS VEGAS GOLF & TENNIS.

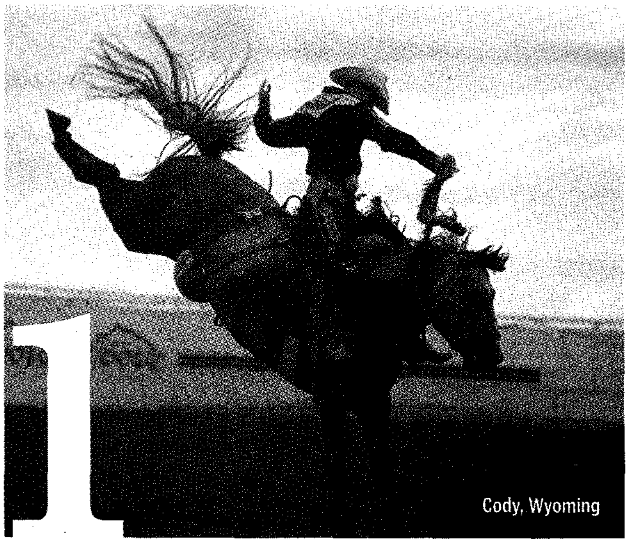
52 Weekends

1

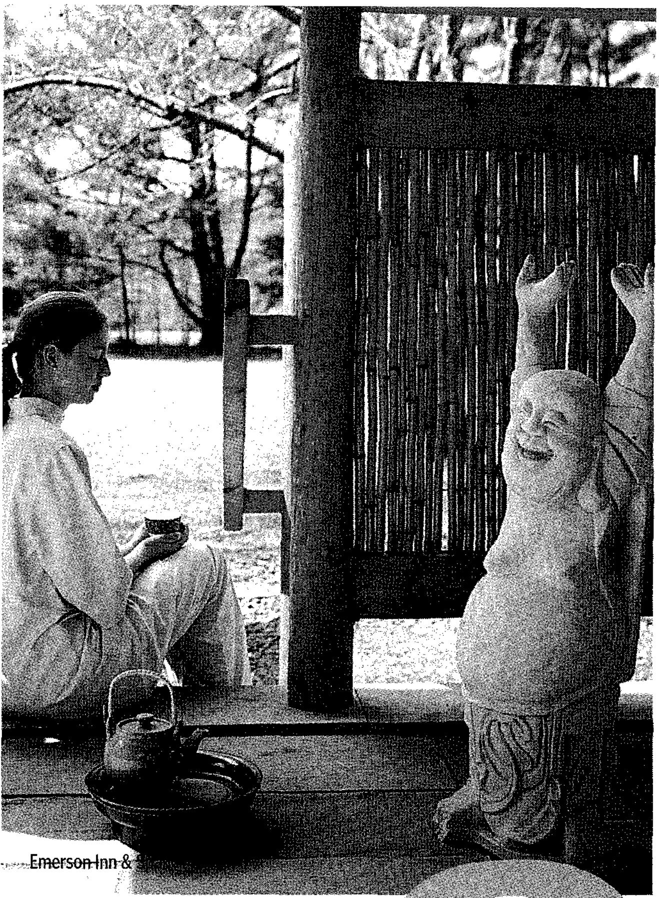
The Bull Monty

In **Cody, Wyoming**, you can take in an art museum and go to a rodeo, all in one day

New Yorkers may consider themselves the kind of people that take no bull, but the residents of Cody, Wyoming, not only take it, they jump on its back, ride it, and call it the "Cody Nite Rodeo." After an evening of calf roping, barrel racing, and bull riding, sidle up to some real cowboys at the bar of the Irma Hotel, built in 1902. From there, head to Cassie's Supper Club and Dance Hall, a former whorehouse with line dancing, wagon wheels, and stuffed moose heads. Later, as the cowboys mosey on home, settle onto the porch of your hand-peeled log cabin at DNR Ranch and listen to the crickets. In the morning, polish your rhinestone belt, saddle up a horse, and hit the trails to look for bears and moose, but don't dare miss the one thing Cody has that no other town in America can offer: a world-class museum of Western art, packed with more than 200 works by Frederick Remington. And that's no bull. AARON RASMUSSEN


Cody, Wyoming

DETAILS Delta flies nonstop from JFK to Salt Lake City, then a quick hop to Cody (800-221-1212); Cody Nite Rodeo (800-207-0744; 6/1–8/31; $12–$14 for adults, $6 for kids); Irma Hotel (800-745-IRMA); Cassie's Supper Club and Dance Hall (307-527-5500); Buffalo Bill Historical Center (307-587-4771); DNR Ranch at Rand Creek (cabins start at $94.50; 888-41CREEK or DNRRanch.com; open May to September).


Emerson Inn & [illegible]

2

Emerson, Lake & Calmer

Indulge in Colonial splendor in the **Catskills**

All 24 rooms at the Emerson Inn & Spa, the Catskills' first high-end, ultraluxurious hideaway, are so thoughtfully decorated—in Persian, Victorian, West Indies Colonial, and Asian themes—that you'll find yourself jotting down ideas for your own home. There's a 5,000-bottle wine room with a floor-to-ceiling humidor, a swanky Africa-themed bar, and a gym so beautiful you'll actually want to work out. Spa treatments are the house specialty (but be sure to book ahead), as is the gourmet food, served on Limoges china. True sybarites will appreciate details like a glass of champagne in Waterford crystal at check-in, personalized stationery, and Frette labels on the linens, robes, towels—even the bath mats. If you want to explore the area, Woodstock is just ten minutes away, but we're not sure why you'd ever want to leave. TARA MANDY

DETAILS The Emerson is two hours by car (doubles start from $500 and include three meals daily; 845-688-7900 or theemerson.com).

3

Dune Town

Go native (for a day or two) on **Nantucket** island

Keep your oxford shirt on: Just because you're not invited to Lee Iacocca's house or Tommy Hilfiger's $4.6 million spread doesn't mean you can't wine and dine, bike and fish, or sail and swim on preppy Nantucket island. Your secret weapon is the Wauwinet, whose gray-shingled cottages feature wicker and antique furniture and whose nightly menu includes the island's trademark steamed littleneck clams and smoked Atlantic salmon with johnnycakes and caviar. For the nautically minded, there's whale-watching, deep-sea fishing, and sailing excursions; landlubbers can keep busy mountain biking, take a four-wheel-drive-jeep ride over 75 miles of trails, or don whites for tennis lessons with the inn's resident pro. To blend in better, shop for your Nantucket Reds (faded pink denim) at Murray's Toggery Shop, a local favorite. At night, crawl into bed under a handmade quilt to watch one of 500 movies, delivered to your door with a bucket of fresh popcorn. BETSY GOLDBERG

DETAILS The Wauwinet (summer rates from $400; 800-426-8718 or wauwinet.com); Murray's Toggery Shop (800-368-2134 or nantucketreds.com). Fly nonstop from La Guardia (USAirways; 800-428-4322) or Newark (Continental Express; 800-523-3273).

PHOTOGRAPHS: TOP, PHOTOGRAPHED BY KENNETH CHEN; BOTTOM, KEVIN R. MORRIS/CORBIS.

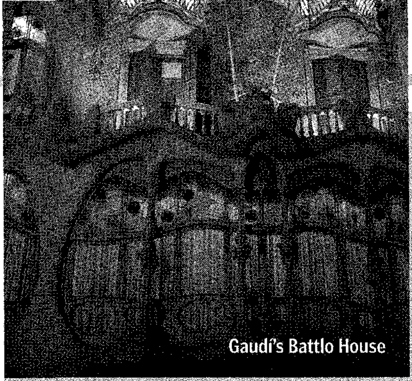
4

Om, Sweet Home

Find your bliss in **Lenox, Mass.**

Sipping cocktails on the beach is one way to follow your bliss, but if you're seeking a more lasting spiritual renewal, a weekend at the Kripalu Center for Yoga & Health on 300 wooded acres in the Berkshires may be the answer. Guests can combine yogic techniques with outdoor sports like golf or horseback riding; with the Retreat and Renewal package, you can mix yoga and meditation classes with spa treatments or acupuncture sessions. Meals are gourmet vegetarian, and the accommodations, in a former Jesuit seminary, are either dorm-style bunks or minimalist private rooms. SARAH BERNARD

DETAILS Kripalu is three hours by car, or take the Peter Pan bus (800-237-8747) to Lenox; the resort offers a $5 shuttle service (packages from $113; 800-741-7353 or kripalu.org).



Gaudí's Battlo House

5

Gaudí Galore

Tapas and towers in **Barcelona**

You'll scarcely skim *la crema* of Barcelona's rich cultural custard in a stretched-out weekend, but it's never been easier now that Delta offers a direct flight. Start the feast early, exploring La Boquería market, where you can grab a stool for breakfast at the legendary Bar Pinotxo: café con leche, scrambled eggs with shrimp, and a custard-filled doughnut to share. It's corny, I admit, but the Bus Turistic, letting you off and on as you please, allows a fast overview. Since 2002 is Gaudí year, a special Gaudí bus will make the pilgrimage easier. Stroll the winding streets of the Gothic Barrio, lingering in the plazas for coffee. Restaurant mania is epidemic right now, so reserve ahead. Savvy locals hog the bar Monday nights for the freshest sea creatures at Cal Pep; Agua, at the beach in Barceloneta, is great for people-watching. Make a meal of the fabulous tapas tastings at Santa María in El Born (Barcelona's SoHo). For accommodations, unabashed luxury-seekers prefer the Hotel Claris; Sant Augustín, off the Ramblas, draws the budgeteers. GAEL GREENE

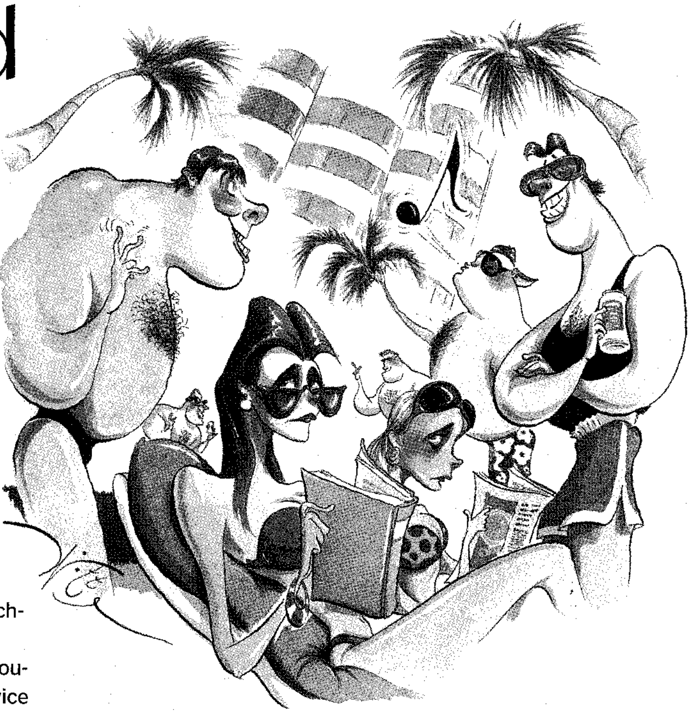
DETAILS Delta (800-241-4141); Agua (93-225-1272); Bar Pinotxo (93-317-1731); Cal Pep (93-310-7961); Hotel Claris (doubles from $190; 93-487-6262); Santa María (93-315-1227); Sant Augustín (doubles from $113; 93-318-1708).

TRAVEL DIARY

6

GirlsInterrupted

In Miami's **South Beach,** there's never any shortage of good company. By Sarah Bernard



Once a year, my best friend and I like to take a girls' weekend together. Multiple margaritas used to be our favorite pastime, but now that she is married and I've put my party-girl days behind me, we figured the Shore Club in South Beach was a safe bet: Any potential suitors would surely be more interested in each other or in the roster of celebrities (Puffy, Bill Clinton, Madonna) who host private parties in the hotel's private pool, by the private cabana.

The miso cod at Nobu, one of the hotel's restaurants, is as good as the TriBeCa version, but during dinner we noticed something strange: The more we wanted to shut out the world and talk to each other, the more attention we attracted. It was like we were using "The Rules" without knowing it. Waiters wouldn't leave us alone; neither would neighboring diners who wanted to try our sake. (Why, we wondered, didn't we think of using this technique years before?)

When it rained the next morning, we raided the coed Scoop boutique in the lobby and were treated to way too much sartorial advice from boys who were not sticking to their gender's side of the store. Meanwhile, the cough my companion had had in the airport was turning into a full-throttle TheraFlu emergency. But the sicker she got, the more they flocked. The trainers wanted to give us free full-body sculpting. ("Perhaps you need to align your meridians?" they suggested.) Unwanted guests crashed our stealth picnic by the pool bar, a full spread from Joe's Stone Crab complete with Key-lime pie—refusing to leave until I feigned a breakdown.

The next night, dinner at Rumi on Lincoln Road produced the same result. Afterward, at Tower Bar, two guys straight out of *A Night at the Roxbury* sidled up. On our last day at the pool, my friend was even sicker, so she wrapped herself in a sarong from head to toe. No matter that she looked like a mummy; a Speedo-wearing, gold-chain-dangling guest glued to his wireless headset still sent a pool boy to ask for her number. Perhaps she should have been flattered. Milla Jovovich was a mere chaise away, and headset man didn't even notice.

DETAILS The Shore Club (doubles from $160; 305-695-3100); Nobu (305-695-3232); Rumi (305-672-4353); Joe's Stone Crab (305-673-0365). Fly direct from La Guardia.

PHOTOGRAPH BY RAMON MANENT/CORBIS; ILLUSTRATION BY MICHAEL WITTE.

Close Calls

Four warm and inviting **country inns**, and they're all only a short drive from the city

Pine Hill Farm

It's hard to believe Manhattan is only two hours away when you climb the hill behind the house at Pine Hill Farm and take in the three-state view, which includes the farm below, the Delaware River Valley, and the Kittatinny Mountains beyond. Newlyweds Yvonne and James Klausmann serve breakfast on the terrace and will map out great hikes or bike rides on the old logging roads that crisscross their hillside hideaway. Guest rooms have king-size beds and Ralph Lauren style. Nearby is the historic town of Milford (don't miss the WaterWheel Café and bookstore at the Upper Mill) and the Delaware River, where you can canoe, raft, or swim. Perhaps best of all are the nearby Raymondskill Falls in the Delaware Water Gap National Recreation Area. SANDY SOULE

DETAILS Pine Hill Farm (doubles from $140; 570-296-5261 or pinehillfarm.com); WaterWheel Café (570-296-2383).

Brandywine

Three hours west of Manhattan lies the gentle landscape of Andrew Wyeth country, with its winding roads, open fields, and 200-year-old stone farmhouses in Brandywine Valley, Pennsylvania. Sure, there's culture to uncover, but the setting has the kind of laid-back romance that suggests an afternoon in bed at the inn. Sweetwater Farm, an eighteenth-century farmhouse B&B, has a fireplace in every room and acres of hiking. But check out the collection of the Wyeth family's art at Brandywine River Museum, set in a restored mill overlooking the river. Nearby Longwood Gardens, on the grounds of the DuPont Estate, offers miles of exquisite hothouse botany indoors and several hours' worth of strolls along paths exuberantly lined with flowers, shrubs, and even topiary. Locals will recommend the Dilworthtown Inn for a top-flight meal, but we preferred the more casual feel of Pace One Restaurant and Country Inn, a wood-beamed charmer with excellent steaks. SUSAN DOMINUS

DETAILS Sweetwater Farm (610-459-4711 or sweetwaterfarmbb.com); Longwood Gardens (610-388-1000); Brandywine River Museum (610-388-2700); Pace One Restaurant and Country Inn (610-459-3702).

Brandywine

Shelter Harbor Inn

Set far back from Route 1 in Westerly, Rhode Island, the white clapboards and blue shutters of Shelter Harbor Inn—a two-and-a-half-hour drive from the city—are framed by carefully tended gardens. Guest rooms are comfortable and unpretentious; when days are warm and nights are chill, reserve a room with a spacious private deck and a wood-burning fireplace. After delicious dinners of crab-salmon cakes, flounder with capers and roast tomatoes, and peach-blueberry crisp, simmer in the inn's rooftop hot tub. Work up a morning appetite with a walk on the serene mile-long Weekapaug beach, a short drive away. Nearby you'll find the Victorian-era village of Watch Hill, with its imposing mansions; neighboring Stonington offers handsomely restored Colonial homes and the Old Lighthouse Museum. Easy day trips include Mystic Seaport, Foxwood Casino, Mohegan Sun, Newport, and Block Island. S.S.

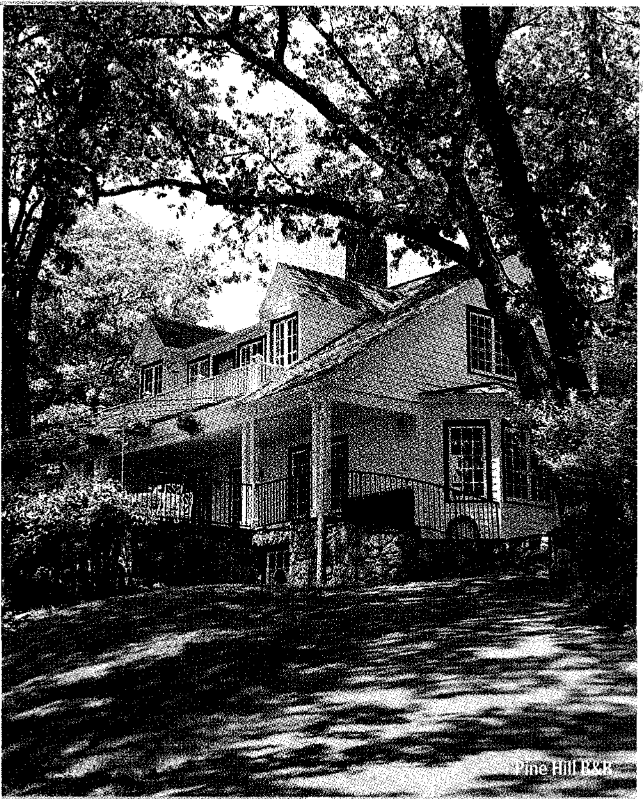
DETAILS Shelter Harbor Inn (doubles from $96; 800-468-8883).

Homestead Inn

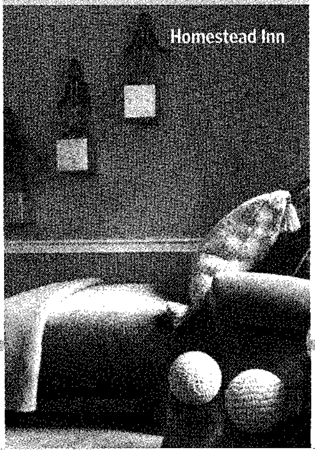
"Contractor not done, *quelle surprise!*" says Quest chef Tom Valenti, recalling why he and his wife checked into Greenwich's Homestead Inn when renovations on their new apartment ran behind schedule. Opened in 1997, the nineteen-room, 200-year-old inn that showcases owner Theresa Henkelmann's interior design is just 45 minutes from the city by car or 30 minutes on Metro-North, and recently got a complete face-lift (including all nineteen bathrooms, which were redone with artisanal tiles). But tops on Valenti's list is Thomas Henkelmann's old-school but innovative French cooking at the inn's restaurant. "Flawless," Valenti says. "It was like revisiting my training days." MARION MANEKER

DETAILS Homestead Inn (doubles from $250; 203-869-7500 or homesteadinn.com).

For a detailed guide to hundreds of other country destinations, check out the Bed and Breakfast Finder at bedandbreakfast.com.



Pine Hill B&B



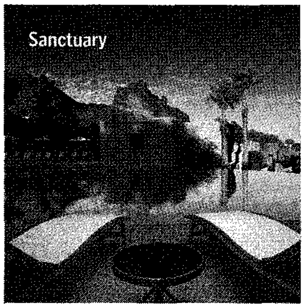
Homestead Inn

PHOTOGRAPHS: FROM TOP, BRIAN DOBEN; EVAN SKLAR; COURTESY OF HOMESTEAD INN.

11

Just Deserts

Pamper yourself at one of these brand-new spas in **Scottsdale, Arizona**


Sanctuary

Fairmont Scottsdale Princess

Three state-of-the-art spas have opened in Scottsdale, Arizona, in the past year. Check into any one of them, and you'll never want to leave. The 1,300-acre Boulders resort recently added the huge Golden Door Spa to its hillside complex of 160 *casitas* and six restaurants. The house specialty is Native American–inspired treatments like Raindrop Therapy (essential oils applied in drip-drop fashion along the spine) and a Turquoise Wrap (slathering the body with ionized turquoise clay). . . . Sanctuary's 98 *casitas* are spread along Camelback Mountain, with stunning views of Paradise Valley below. The new spa offers Asian-inspired water-based treatments. Try the Thai foot massage or Sumatra Coconut body polish. . . . Rather supersize? Check out Willow Stream, the new spa at the Fairmont Scottsdale Princess. Think big: 650 rooms, golf course, tennis center. And a 44,000-square-foot spa featuring 25 treatment rooms (many with private patios), separate spas for men and women, and a rooftop pool. RIMA SUQI

DETAILS Continental (800-525-0280) flies nonstop from Newark to Phoenix, then it's a short drive to Scottsdale. The Boulders Resort & Golden Door Spa (doubles from $119; 800-553-1717 or wyndham.com); Sanctuary (doubles from $135; 800-245-2051 or sanctuaryaz.com); the Fairmont Scottsdale Princess (doubles from $149; 800-344-4758 or fairmont.com).

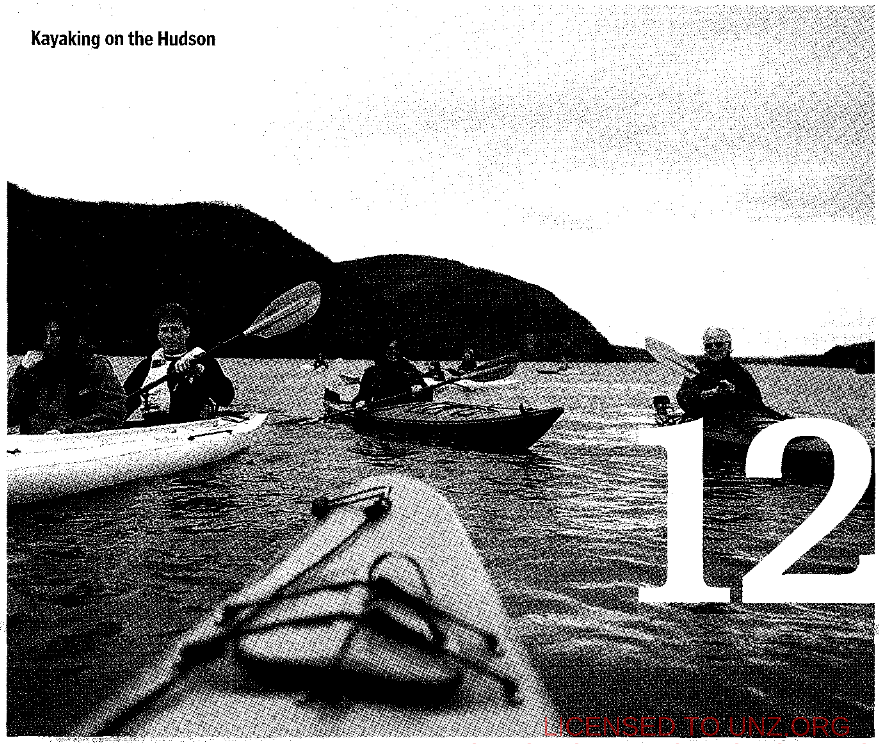
12

Cold Fusion

In **Cold Spring, N.Y.,** shopping is just one of many outdoor sports

Less than two hours from Grand Central on Metro-North's scenic Hudson Line (sit on the left to catch the amazing views of the Palisades), the quaint, walkable town of Cold Spring, New York, is a shopper's mecca—antiques mostly, but also chic boutiques, like the country outpost of Boucher, the popular meatpacking-district jewelry shop. There are several good restaurants (try the homey Cathryn's Tuscan Grill) and lots of outdoor options. Hudson Valley Outfitters will sell you trail maps and hiking gear, or arrange kayaking tours. Bed down at the Hudson House Inn: It's right on the river and, like everything else in town, an easy walk from the train station. AMY LAROCCA

DETAILS Metro-North (800-638-7646); Hudson House Inn (doubles from $155; 845-265-9355 or hudsonhouseinn.com); Boucher (845-265-6095); Cathryn's Tuscan Grill (845-265-5582); Hudson Valley Outfitters (kayak tours, $95 including lunch; 845-265-0221).


Kayaking on the Hudson

Cold Spring, N.Y.

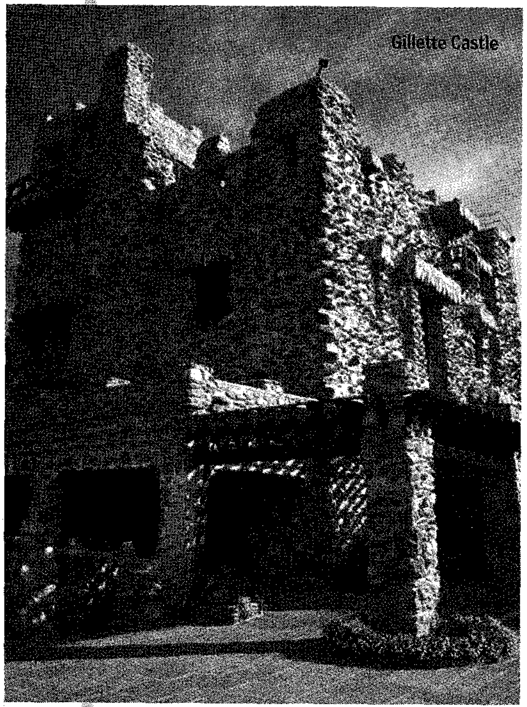
PHOTOGRAPHS: BOTTOM, PHOTOGRAPHED BY KENNETH CHEN; TOP LEFT, COURTESY OF SANCTUARY RESORT; RIGHT, COURTESY OF FAIRMONT HOTELS & RESORTS.

13

Rapp Star

A new tavern in **Chester, Connecticut**, is worth the trip

Jonathan Rapp, of the popular Manhattan chef's hangout Etats-Unis, has just opened River Tavern in the charming seventeenth-century mill town of Chester. A 100-mile drive from the city, the restaurant offers homey dishes based on the freshest seasonal produce, and sometimes features the famous Etats-Unis made-to-order avocado salad. Stay at 123 Main Bed & Breakfast, a refurbished Victorian schoolhouse, and enjoy a musical comedy in nearby East Haddam at the famous Goodspeed Opera House, a finely restored, historic Victorian theater. Gillette Castle, a fieldstone folly built in 1919 and set in a 184-acre park (pictured below), is just across the river, accessible by ferry. (It is currently undergoing extensive renovation and will reopen in early summer.) Among Chester's many charming local stores is the Kitchen Wood shop, which produces and sells exquisite handmade utensils. *GILLIAN DUFFY*



DETAILS River Tavern (860-526-9417); 123 Main (doubles from $105; 860-526-3456 or 123main.com); Goodspeed Opera House (860-873-8668, open April-December); Kitchen Wood (860-767-0811; open Saturday and Sunday only).

14

SPECTATOR SPORTS

I Like to Watch

If sweat and injuries aren't what you look for in a vacation, grab a pair of binoculars and some serious fan gear—giant foam hands, anyone?—and make a weekend out of watching other athletes do the heavy lifting. SARA CARDACE

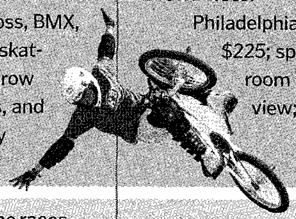
EVENT	TIP SHEET	WHERE TO STAY
Summer X Games VIII PHILADELPHIA AUGUST 15–19 FREE	*Annual X-treme Olympics for* skateboarding, motocross, BMX, and "aggressive in-line skating." Dread your hair, throw on your baggiest shorts, and prepare to worship Tony Hawk as a god. 	**Loews Hotel** Philadelphia (doubles from $225; spring for a corner room with a skyline view; 215-627-1200).
Riverhead Raceway RIVERHEAD, N.Y. APRIL 27– SEPTEMBER 29 WEEKENDS ONLY $17–$25	Nothing beats a day at the races—except maybe the demolition derby, the school-bus relays, and the NASCAR Modifieds. Riverhead has 'em all, and drinking Bud out of the can is required.	**The Atlantic** Southampton, N.Y. (doubles from $300; ask for a room in the back, farther away from noisy Route 39; 631-287-0908).
Mercedes-Benz Polo Challenge BRIDGEHAMPTON JULY 13–AUGUST 17 SATURDAYS ONLY $10 PER CAR	Don big brimmed hats and replace divots with A-listers like Denis Leary, Elizabeth Hurley, and Russell Simmons.	**Bridgehampton Inn** Bridgehampton, N.Y. (doubles from $270; request room Nos. 4 or 5, which face the quiet back lawn; 631-537-3660).
Head of the Charles Regatta BOSTON OCTOBER 19–20 FREE	Join droves of BC, BU, and Harvard students cheering from the banks of the Charles River; keep warm with cups of clam chowder.	**Fifteen Beacon** Boston (doubles from $395; Studio suite has its own fireplace and whirlpool tub; 617-670-1500).

ILLUSTRATION BY HEATHER JONES. PHOTOGRAPHS: CASTLE, PHIL SCHERMEISTER/CORBIS. CHART: FROM TOP, SHAZAMM/ESPN; COURTESY OF RIVERHEAD RACEWAY; COURTESY OF MERCEDES BENZ POLO CHALLENGE; R.W. JONES/CORBIS.

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Happy Hookers

15

Eat well and shop smart in **Red Hook, N.Y.**

Red Hook lives in the shadow of its flashier neighbor, Rhinebeck, but the quiet farming community two hours from the city and 25 minutes from the Culinary Institute of America (CIA) deserves your attention. Stay at the Red Hook Inn, a Federal-style B&B with a cozy fireside bar, and request room No. 5—outfitted with a fireplace and a Jacuzzi. Start the new day with breakfast at Billie's, then walk through the Annex Antique, browse Hoffman's Barn Sale (a junk shop next to the movie theater), and hit the local farm stands, Montgomery Place and the Greig Farm. Have dinner across the street at Mina, or at Gigi Trattoria in Rhinebeck—both are owned by CIA grads. Later, stop in at the Black Swan Pub in nearby Tivoli, popular with Bard College students and weekenders alike. ANN MARIE GARDNER

DETAILS The Red Hook Inn (doubles from $125; 845-758-8445 or theredhookinn.com); Mina (845-758-5992); Gigi (845-876-1007); Billie's Family Restaurant (845-758-5589); Annex Antique (845-758-2843); Black Swan Pub (845-757-3777).

Gigi Trattoria

Bugle Boys

16

Support the troops with a visit to historic **West Point**

West Point is celebrating its 200th anniversary, and in these patriotic times, why not pay a visit to this scenic military academy on the west bank of the Hudson? Security is tight, and some parts of the once wide-open campus, an hour from the city by car, are now off-limits, but the sight of cadets marching in formation is still stirring. There's plenty to do besides take a tour. You can hike the Appalachian Trail, which crosses nearby Bear Mountain and Fahnestock state parks. And across the river is the residence of home-furnishings legend Russel Wright. There are plenty of local inns (the Bird & Bottle, built in 1761 as a stagecoach rest stop, serves an excellent dinner, and Cromwell Manor Inn has big canopied beds), but we recommend the Thayer Hotel right on the West Point campus: Don't bother requesting a wake-up call; you'll hear the bugler playing reveille at 6:30 A.M. JERYL BRUNNER

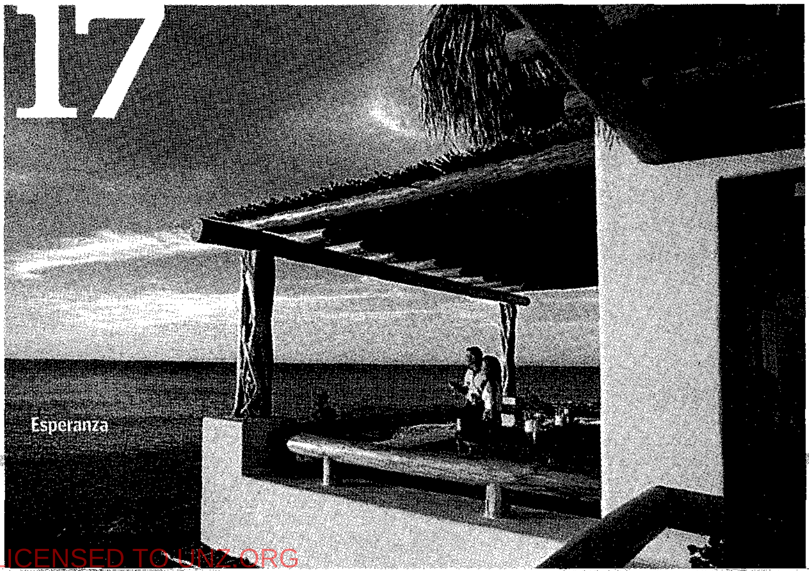
DETAILS West Point Visitor's Center (guided bus tours, $7; 845-938-2638); the Bird & Bottle Inn (845-424-3000); the Cromwell Manor Inn (845-534-7136); Thayer Hotel (doubles from $129; 800-247-5047 or hotelthayer.com); Manitoga/the Russel Wright Design Center (reservations required for house tours, $15; 845-424-3812).

Some Like It *Picante*

Share the sand with celebs at **Cabo San Lucas**'s newest resort

Don't be surprised to find Cameron Diaz beside you on the beach or Russell Crowe at the next table during lunch. This year's Academy Award presenters all received trips to Cabo San Lucas's new Esperanza resort in their Oscar-night gift baskets. (*Hey, it could happen!*) Set up like a remote Mexican village, Esperanza's *casitas* are scattered around two private coves. Every bedroom—and bathroom—has a view of the Sea of Cortez, and many have private plunge pools or outdoor Jacuzzis. Play golf on one of five championship courses, go deep-sea fishing, or poke around Todos Santos, a flourishing artists' colony one hour north. But we recommend having the resort's gourmet market pack you a picnic for the beach, or just lying in the hammock on your balcony, watching the whales go by. TARA MANDY

DETAILS Esperanza (doubles from $550; 866-311-2226 or aubergeresorts.com). Fly Continental (800-525-0280) from La Guardia to San Jose del Cabo (with a connection in Houston), or take American Airlines (800-433-7300) and connect in Dallas; the hotel offers a free shuttle from the airport.



Esperanza

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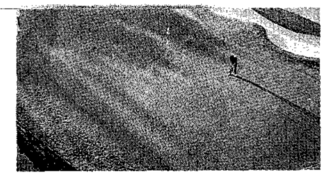

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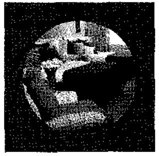

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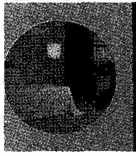

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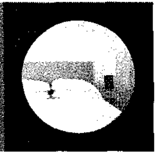

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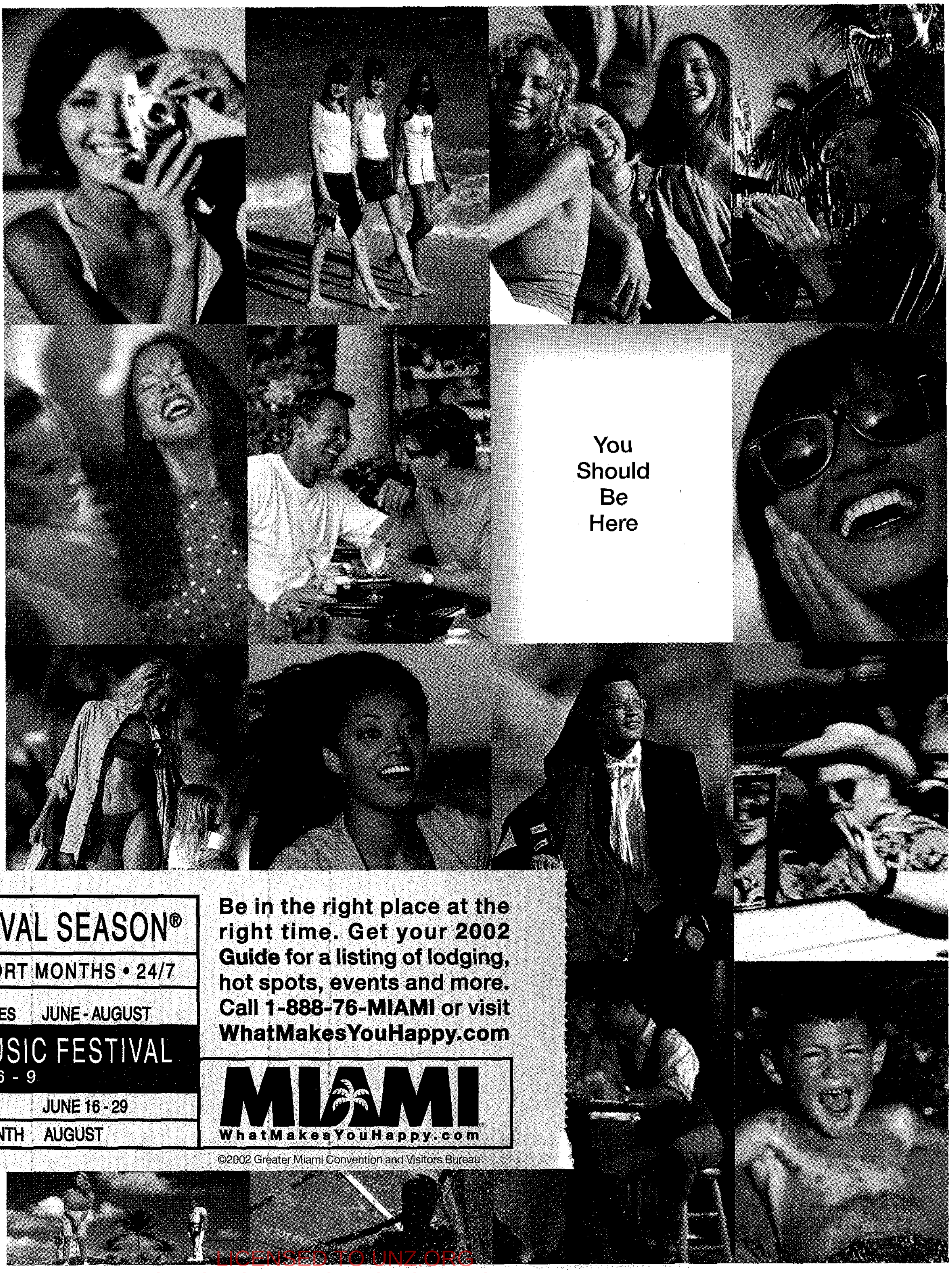

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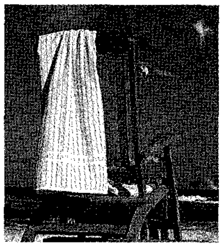
18

Palm Squad

Why bother with the rest of Palm Beach when you're staying at the Four Seasons?

The next time you're in Palm Beach, duck the social whirl in town and check into the Four Seasons. It's right on the ocean and only fifteen minutes from the airport. You could easily while away an entire weekend here, sipping cocktails on the chaise lounges by the beachside infinity pool, listening to the pianist in the library, playing tennis on Har-Tru courts, and getting outdoor massages by the ocean. For more active types, there are catamaran, Windsurfer, and jet-ski rentals, as well as daylong fishing excursions, and the concierge can arrange tee times at the Atlantis Country Club or Emerald Dunes. For dinner, the Four Seasons' excellent dining room, called simply the Restaurant, features southeastern regional dishes like yellowtail snapper with watermelon relish and shrimp skewered on sugarcane and served over pineapple risotto. And if you simply must sneak onto Worth Avenue, it's just a taxi ride away. BETH LANDMAN KEIL



The Four Seasons

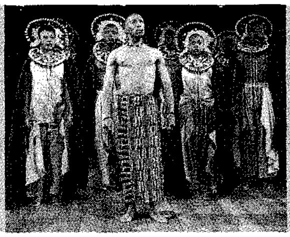
DETAILS JetBlue (800-JETBLUE); Four Seasons Palm Beach (*doubles start at $275*; 800-432-2335 or fourseasons.com).

ARTS FESTIVALS

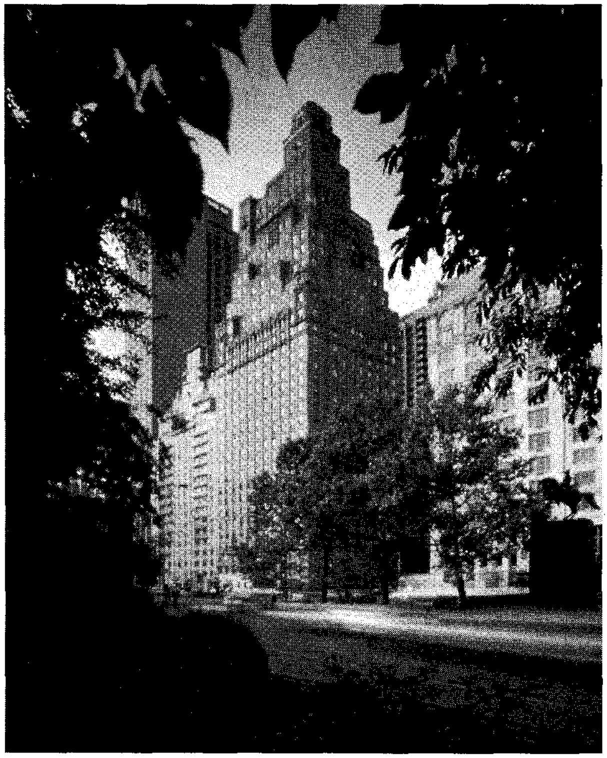
Summer Stages

19

New York may be the cultural capital of the world the rest of the year, but come summer, the city's dancers, actors, and musicians take to the hills. That doesn't mean you have to suffer without, however. Just find out where they went and follow. Here's our shortlist of summer arts festivals within striking distance of the city. LOGAN HILL

FESTIVAL	WHAT'S ON	WHERE TO STAY	WHERE TO EAT
Berkshire Theatre Festival STOCKBRIDGE, MASS. 413-298-5576 BERKSHIRETHEATRE.ORG	A revival of *Zorba*, a new adaptation of *Miss Julie* by Craig Lucas, and American premieres by Athol Fugard and Ronald Harwood (June 19 to August 31).	**Brook Farm Inn** Doubles start at $120 800-285-7638 BROOKFARM.COM	**Church Street Cafe** American Entrées, $17 to $27 413-637-2745
Jacob's Pillow Dance Festival BECKET, MASS. 413-243-0745 JACOBSPILLOW.ORG	Baryshnikov's White Oak Dance Project, Mark Morris, Bill T. Jones/Arnie Zane, and *Petrushka* by Basil Twist (June 15 through August 25).	**Cranwell Resort Spa & Golf Club** Doubles start at $245 800-272-6935 CRANWELL.COM	**Café Lucia** Italian Entrées, $14 to $32 413-637-2640
Williamstown Theatre Festival WILLIAMSTOWN, MASS. 413-597-3400 WTFESTIVAL.ORG	Premieres by Eric Bogosian, Donald Margulies, Alfred Uhry, and Cheryl L. West—plus revivals of *Loot*, *Once in a Lifetime*, and *Where's Charley?* (June 12 through August 23).	**The Guest House at Field Farm** Doubles start at $125 413-458-3135	**Hobson's Choice** Seafood Entrées, $14 to $20 413-458-9101
Spoleto Festival USA CHARLESTON, S.C. 843-579-3100 SPOLETOUSA.ORG	Premieres of two Brian Friel plays, a new piece by Ping Chong, and *Three Tales*, a new multimedia work by Steve Reich and video artist Beryl Korot (May 23 through June 9). 	**The Governor's House Inn** Doubles start at $179 800-720-9812 GOVERNORSHOUSE.COM	**Circa 1886** American Entrées, $21 to $38 843-853-7828

PHOTOGRAPHS: TOP, COURTESY OF FOUR SEASONS RESORT, PALM BEACH; CHART, FROM TOP, RICHARD FELDMAN; PAUL ROCHELEAU; RICHARD FELDMAN; COURTESY OF SPOLETO FESTIVAL USA.



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52 Weekends

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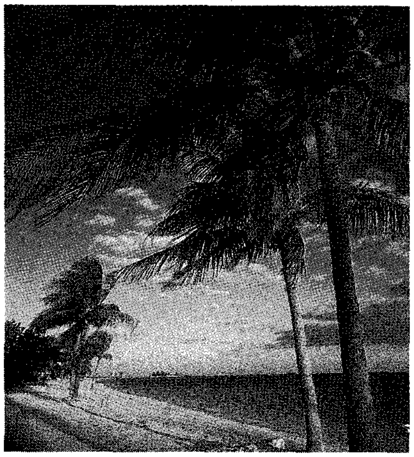
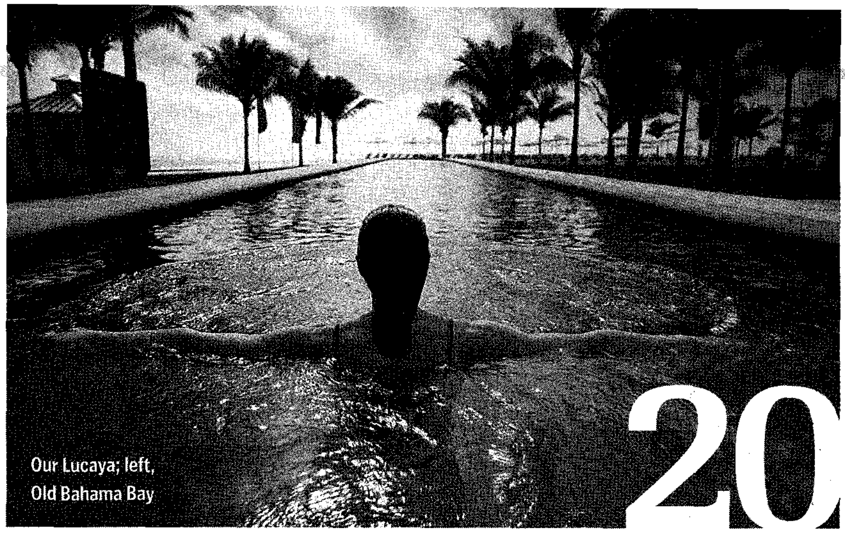
The Cat's Bahamas

Only two hours from the City, **Grand Bahama Island** has been overlooked by New Yorkers for too long





Our Lucaya; left, Old Bahama Bay

Four months ago, USAirways began offering nonstop service from JFK, putting Grand Bahama Island back on the map for weekending New Yorkers. It has a lot to offer. For families, there's the new Our Lucaya, a gargantuan Disneyesque resort in Freeport; for fishermen, there are the small bone-fishing lodges on the East End, like the renowned Deep Water Cay Club; and for a romantic getaway, there's the recently opened Inn at Old Bahama Bay, way out on the secluded West End. Grand Bahama is nowhere near as developed as Nassau and Paradise Island—at least, not yet—so savor its funky charm while it lasts. MARK HOROWITZ

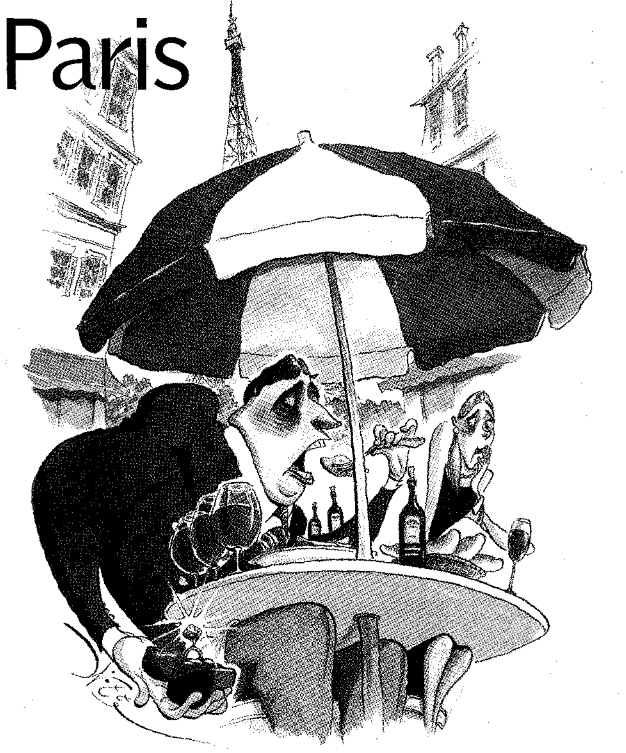
DETAILS USAirways flies nonstop to Freeport (800-622-1015); Our Lucaya Beach & Golf Resort (doubles from $125; 877-772-6471); Deep Water Cay Club (a week's lodging and guided fishing, $3,243 per angler; 954-359-0488); the Inn at Old Bahama Bay (doubles from $290; 800-572-5711).

TRAVEL DIARY

We'll Never Have Paris

21

A future food critic avoids the obvious on a would-be romantic weekend in **Paris**. By Adam Platt



The weekend trip to Paris was her idea, I dimly recall. My future wife and I had reached that delicate threshold in our relationship when the carefree days of dating and mutually satisfactory singlehood were being displaced by the looming prospect of something more permanent. It was clear to everyone that we were going to get married, but nobody (namely me) was doing a damn thing about it.

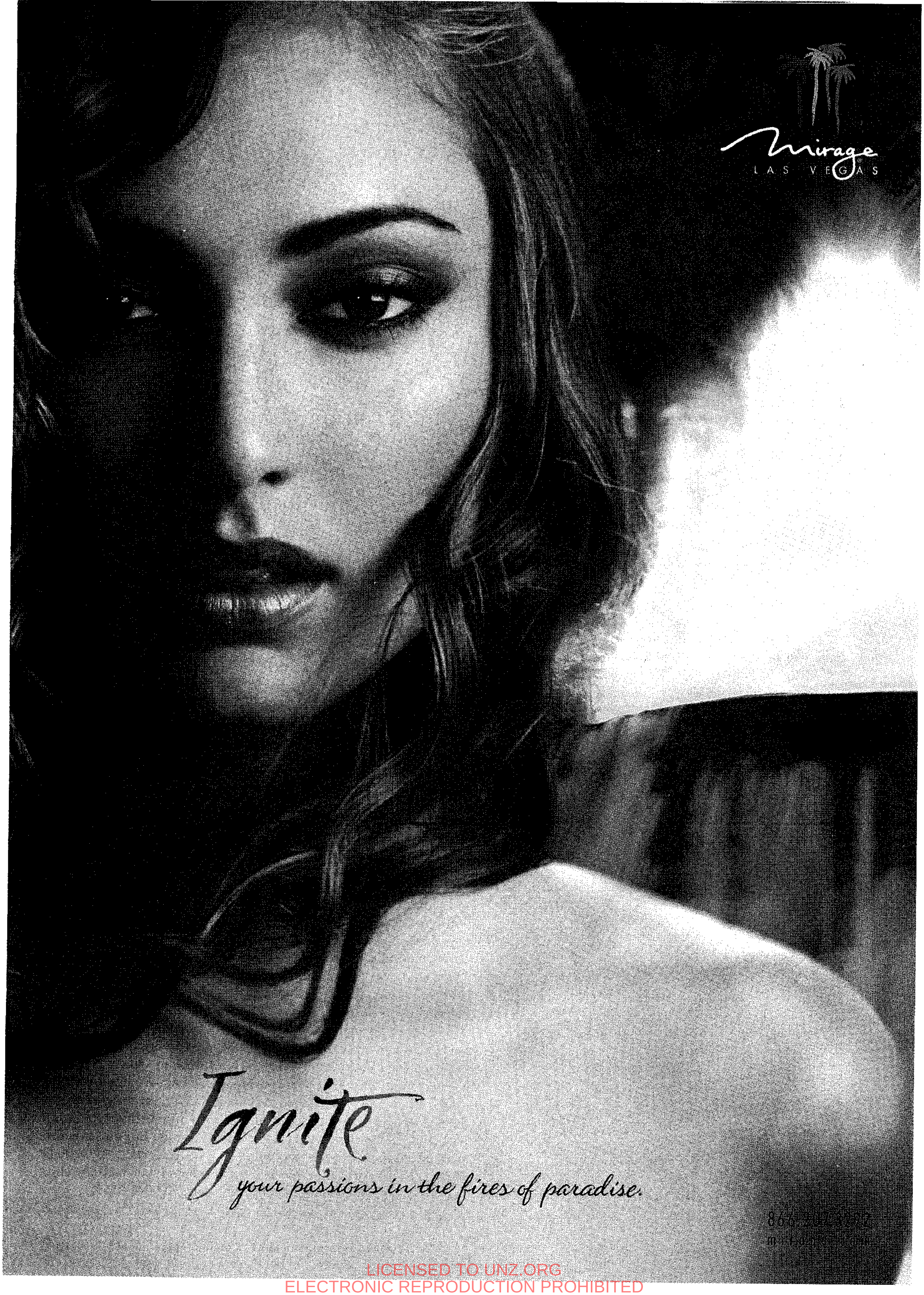
Which, I suppose, is how we found ourselves winging off on the red-eye to Paris for three days in the depths of winter on a cheap off-season ticket. The trip was billed as a holiday lark, a getaway from gray, snowbound Manhattan, although the intent was clear. She had glittering, though still vaguely subconscious, notions of a glamorous proposal on the banks of the Seine, and I had a temporary ring in my pocket (we'd pick one out later), and abject fear in my heart.

By the time we touched down at Orly, certain patterns of neurotic avoidance were firmly established. She took to her bed with some mysterious ailment, while I commenced jamming breakfast croissants down my craw like Jiminy Glick. I considered presenting the ring to her that evening at the well-known Left Bank café Brasserie Balzar, but got sidetracked by a fine platter of steak tartare (she drank chamomile tea). We visited a reputable one-star restaurant the next day for lunch (pike quenelles, mushroom pâté, fillet of salmon) and the great Brasserie Flo for dinner (oysters, choucroute, tripe salad). When we ambled romantically through the Tuileries the next morning, she was still feeling faint, and I was too bilious to talk.

The trip continued in this vein until, mercifully, it was time to go home. We were engaged a week later, in bumbling, though happy fashion, two blocks from where we live today. In a restaurant, of course.

DETAILS Stay at Le Relais Saint-Germain, on the Left Bank (doubles from $208; 33-143-29-12-05); Brasserie Balzar (33-143-54-13-67); Brasserie Flo (33-147-70-13-59).

ILLUSTRATION BY MICHAEL WITTE; PHOTOGRAPHS: LEFT, COURTESY OF OLD BAHAMA BAY; RIGHT, COURTESY OF OUR LUCAYA.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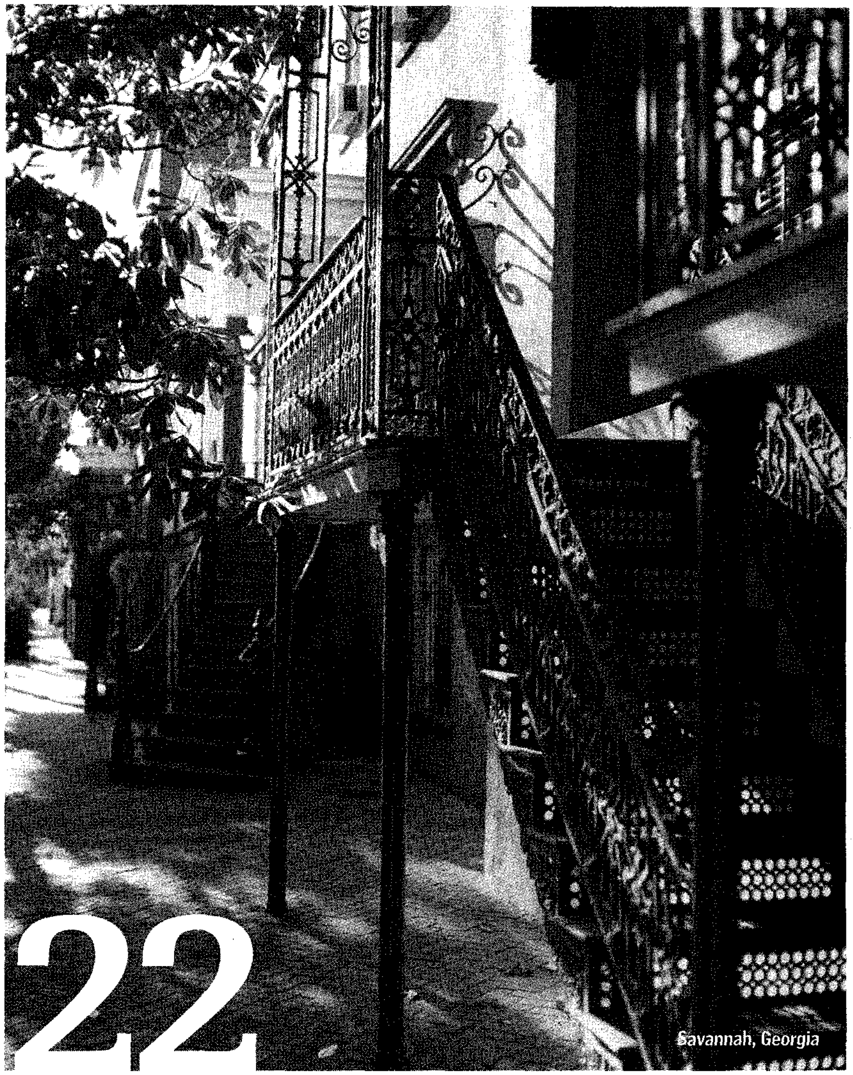
Garden Parties

Savannah has a rowdy side—if you know where to go

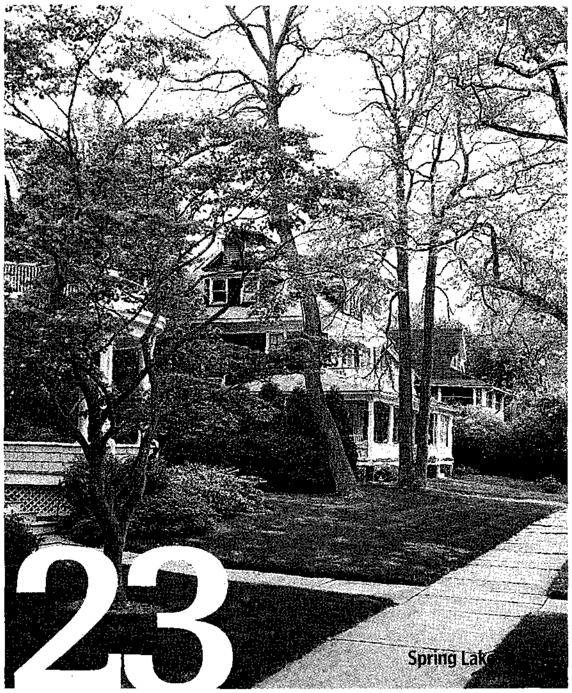
Despite the rococo fame *Midnight in the Garden of Good and Evil* brought to this southern gem, Savannah's sexy side remains elusive to casual visitors. Beneath those airs of antebellum gentility, the city is a kitschy party central, but where to find the fun? Good-time junketeers who want a taste of both sides of the town's split personality should check into the classy Gastonian hotel, and head immediately to Vinnie Van Go Go's, the pizza joint–cum–social hub of the City Market district. From there, locals migrate to the live music at Velvet Elvis or Jim Collins's, where the beer is cheap enough to keep you out all night. Jump-start the next morning at Gallery Espresso before walking through every leafy square from River Street to Forsythe Park. Even without a hangover, your eyes will ache to see such beautiful architecture and gardens. As for day two? Rinse, then repeat.

ANN MARIE GARDNER

DETAILS Continental has nonstop flights from Newark (800-525-0280); the Gastonian (doubles from $180; 912-232-2869, gastonian.com); Velvet Elvis (912-236-0665); Vinnie Van Go Go's (912-233-6394); Gallery Espresso (912-233-5348); Jim Collins's Bar (109 Whitaker Street; no phone).



Savannah, Georgia



Spring Lake

Spring Break

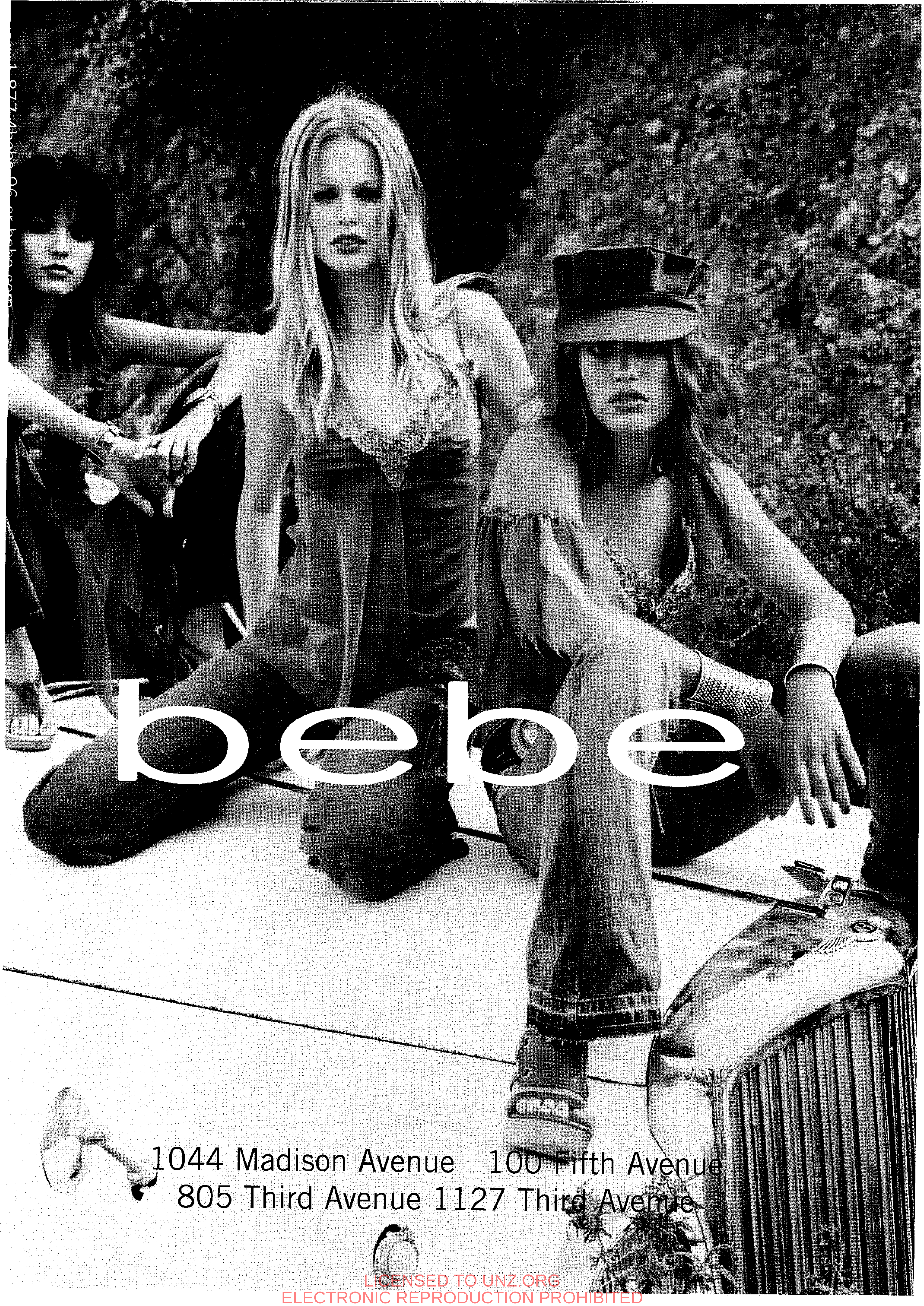
For a classic beach vacation, try **Spring Lake, N.J.**

Feel overwhelmed with too much to do? Take a ride to Spring Lake, N.J.—only an hour and fifteen minutes via NJ Transit from Penn Station—and ease into its deafeningly quiet, sublimely unhurried atmosphere. Founded in 1892, the town consists of rambling Victorian mansions with wraparound porches and sprawling lawns. There's a spring-fed lake in the center that, with its pedestrian bridges, swans, and weeping willows, has a wonderful, feels-so-fake-it-has-to-be-real vibe to it. And the boardwalk, which runs for two miles along an immaculate stretch of beach, is noncommercial, perfect for slow walks or quick jogs. Stay at the Breakers, a charmingly restored Victorian hotel right on the ocean. (Every room has a view.) For dinner, go to Whispers in the Hewitt-Wellington Hotel; it's BYOB, but the chef trained at Bouley. If you get restless, there are five world-class golf courses within a twenty-minute drive, and some pleasant galleries and shops along Third Avenue. But most visitors are content to do as little as possible.

MICHAEL STEELE

DETAILS NJ Transit (800-626-RIDE); the Breakers (doubles from $180; 732-449-7700 or breakershotel.com); Whispers (732-974-9755).

PHOTOGRAPHS: TOP, PHILIP LORCA DI CORCIA/ART & COMMERCE ANTHOLOGY; BOTTOM, MAX KIM BEE.



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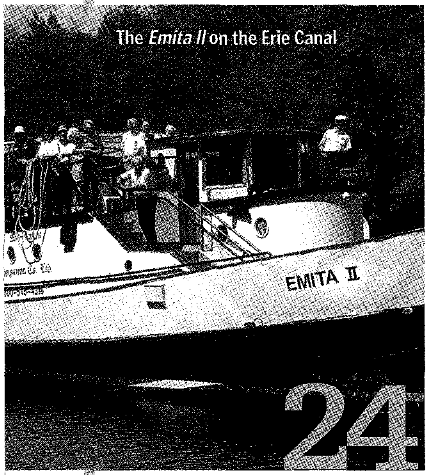
Canal Zone

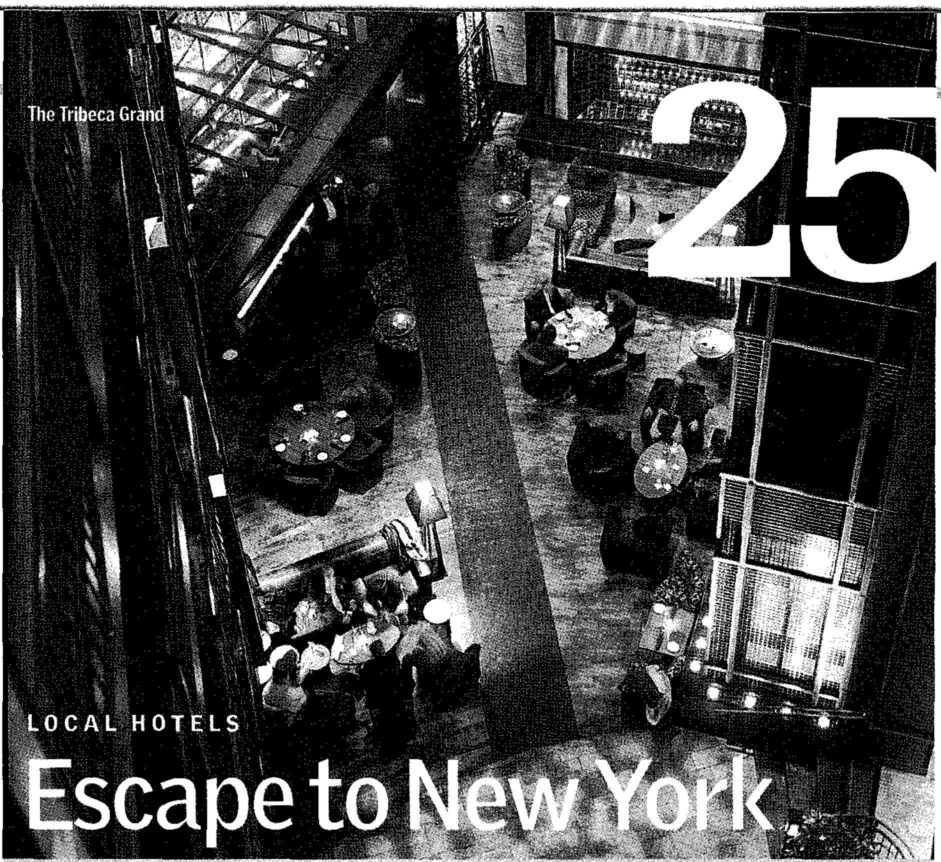
Float along the **Erie Canal,** riverboat-style

Okay, it's not the Loire Valley, but many of the joys of canal cruising—calm water, historic villages, colorful natives—can still be had right here in New York on the Erie Canal. Opened in 1825, the 360-mile engineering marvel links the Hudson River to the Great Lakes, and Mid-Lakes Navigation now offers two-, three-, and four-day canal voyages aboard the *Emita II*, a retrofitted 1953 Maine ferryboat that holds 40. Leave from Syracuse and wind your way west through the Montezuma National Wildlife Refuge and old canal towns like Fairport and Pittsford. Lodging is in hotels along the way, but all meals are served onboard; expect all-American prime rib, baked ham, grilled chicken, and plenty of fresh salads, relying on local produce procured along the way. It's an unusual and—dare we say—European way of exploring upstate New York. JULIE MAUTNER



The *Emita II* on the Erie Canal

DETAILS The *Emita II* (from $350, including meals and hotels, June through October; 800-545-4318 or midlakesnav.com). Take Amtrak (800-872-7245) or JetBlue (800-JETBLUE) to Syracuse.



The Tribeca Grand

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Some of the best weekend getaways are right in your own backyard. Tell friends you're leaving town, cancel the paper, and quietly check into a great New York hotel with someone you love. LAUREN DECARLO

HOTEL	THE DEAL	WHAT TO DO	EXTRAS
Tribeca Grand Hotel 2 SIXTH AVENUE 212-519-6600 TRIBECAGRAND.COM	The Sex in the City weekend deal, $319 a night, includes your own "personalized weekend agenda."	Your custom "agenda" might include an in-room massage (the concierge has the Eden Day Spa on speed-dial) or a belly dancer in your room.	TriBeCa's hottest weekend party is the Church Lounge, where D.J.'s like Stretch Armstrong spin regularly—and it's right in the hotel!
W Union Square 201 PARK AVENUE SOUTH 212-253-9119 WHOTELS.COM	The *Heart of Off Broadway* weekend package, $369 per night for a two-night stay, includes a pair of Off Broadway tickets.	Sample the barbecue at Danny Meyer's brand-new restaurant, Blue Smoke (212-447-7733).	The W offers a "whatever, whenever" service. A bath filled with M&Ms at 2 A.M.? No problem.
Chambers Hotel 15 WEST 56TH STREET 212-974-5656 CHAMBERSHOTEL.COM	Weekend rates, from $275, include breakfast at Town, Geoffrey Zakarian's three-star eatery in the hotel.	Guest phones have direct-dial lines to Henri Bendel, Mario Badescu spa, and the elite Garren salon.	The concierge can send up the in-house shrink for those out-of-town breakdowns or arrange an in-room yoga session.
Millennium Broadway Hotel New York 145 WEST 44TH STREET 212-768-4400 MILLENNIUM-HOTELS.COM	See a Broadway show and deduct the ticket price from your bill. (Applies to rooms in the luxury tower only; $249.)	The in-house Continental Ticket Service can score you seats to this season's hard-to-see shows.	Ask the concierge to nab you a post-theater reservation at Esca, Mario Batali's excellent fish restaurant nearby.

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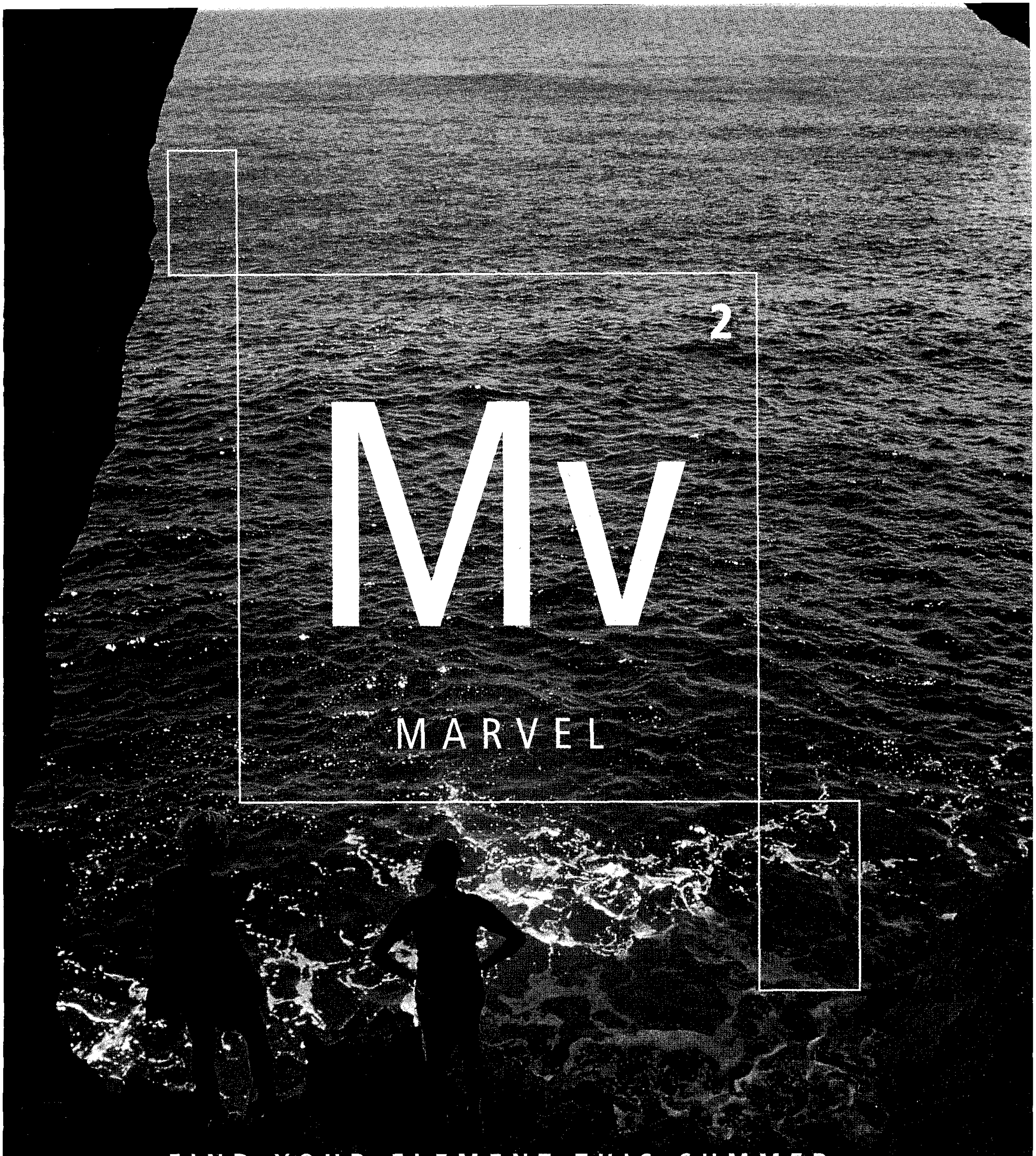
CHART: FROM TOP, STEVE COHEN/FOOD PIX/GETTY IMAGES; KENNETH CHEN (2).



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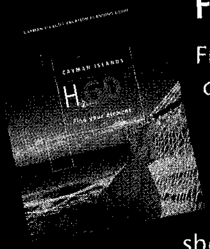
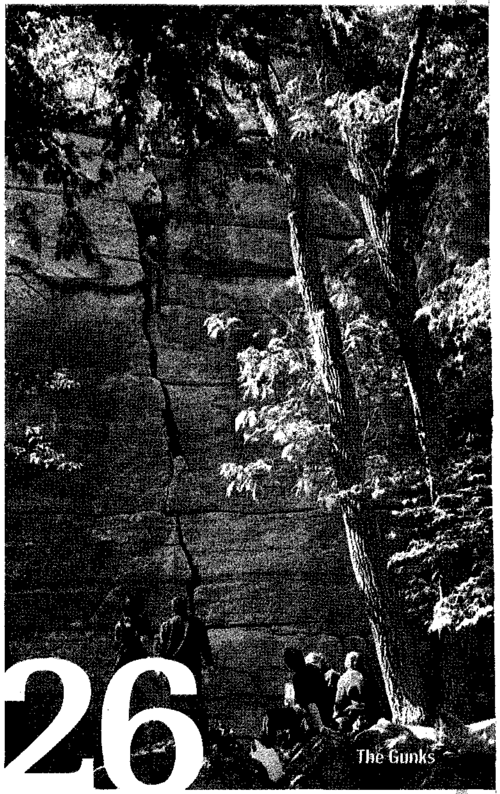
From the rich local color of Grand Cayman's George Town to the scenic wonder of The Bluff on Cayman Brac, whatever your element, you'll find it this summer in the Cayman Islands. Call 1 800 4-CAYMAN or visit our web site (caymanislands.ky/h2go) to order your free Cayman Islands H2GO Vacation Planning Guide. Inside you'll discover everything you need to plan the summer's best vacation, including a "MY ELEMENT" card good for special rates on dining, attractions, watersports, shopping and more. Request your Planning Guide now, and you could win a free Cayman Islands H2GO vacation. This summer, find beauty, find adventure, find yourself in the Cayman Islands.



CAYMAN
ISLANDS
Grand Cayman • Cayman Brac • Little Cayman

Social Climber

Rock climbing lessons in the **Gunks**? Get a grip!



The Shawangunks ("Gunks" for short) are a set of sheer quartz cliffs and outcroppings at the southern edge of the Catskills. It's the perfect place to learn to climb, which is easier than it looks and much more fun than the climbing wall at Chelsea Piers. With the help of a professional guide, you'll be clambering up and rappelling down the easy routes in an hour. Rent gear and hire a guide through Rock and Snow in New Paltz or the EMS shop in Gardiner. Afterward, muscles that have turned to jelly are easily restored with a hearty meal at Chefs on Fire, a subterranean bistro in High Falls, or weekend brunch at the Clove Cafe. For a real Catskills experience, head for the Log Cabin in Kerhonkson, a funky way station with homemade Ukrainian fare and the fastest Ms. Pac-Man game north of Chinatown. Plenty of bed-and-breakfasts, a few aging motels, and newcomer Minnewaska Lodge offer accommodations. ARMIN HARRIS

DETAILS Rock and Snow (845-255-1311); EMS (one-day climbing lessons start at $170; 845-255-3280); Chefs on Fire (845-687-7778); Clove Cafe (845-687-7911); Minnewaska Lodge (from $189; 845-255-1110 or minnewaskalodge.com).

Easy Riders

Biking in **Guatemala** is the best, because it's all downhill

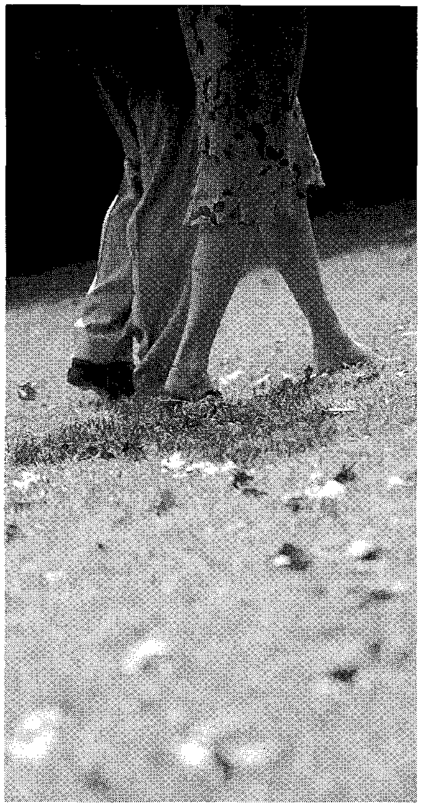
Antigua, Guatemala

27

It's not as far as you think, but it's more exotic than you can imagine. One could easily spend an entire weekend in Antigua, Guatemala, visiting churches, convents, and museums, and bargaining for textiles in its bustling markets. But if all Guatemalan blankets look alike to you, sign on for a more adventurous excursion with Old Town Outfitters. You'll start early, piling into co-owner Matt Hartell's van for the ride up into the mountains. At the top, you'll don a helmet for a two-hour bike ride down, slowing only for a roadside picnic and the periodic *tumulos* (speed bumps) that herald sleepy mountain villages. At the bottom is Lake Atitlán, and the lakeside town of Panajachel, where you'll board a water taxi to La Casa del Mundo, a simple lakeside lodge offering incomparable views of the water—and a well-earned dinner. SANDY SOULE

DETAILS Taca (taca.com) flies to Guatemala City, where Old Town Outfitters (packages start at $145; 703-855-3058 or bikeguatemala.com) will pick you up.

PHOTOGRAPHS: TOP, BRIAN DOBEN; BOTTOM, CARL & ANN PURCELL/CORBIS.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Gordon Ramsay at Claridge's

Gourmet Getaways

New restaurants (and old favorites) in **England, Italy,** and **France**

Venice

Head for the boutiquey Hotel Colombina, just steps from Piazza San Marco, and stash your bags quickly in order to reach Rialto market at full morning simmer. Refuel standing up on little sandwiches at Do Mori or punctuate your amble toward the Church of the Frari and the wall-to-wall Tintorettos at the Scuola di San Rocco with just-fried sea creatures at Vivaldi. After lunch, get a feel for the life of bridges and watery divides on the No. 1 vaporetto (buy a three-day pass). Even if it's a tourist cliché, you must linger over hot chocolate and a dolce at café Quadri or its rival Florian, both in the Piazza San Marco, then get lost in the shopping maze of the Mercerie. I like Neapolitan pastas at Acqua Pazza, the curious antics and old-fashioned *cucina* at Dalla Marisa near Tre Archi bridge, and the antipasti del mare and spaghetti with sardines under the Warhol prints at Ostaria da Rioba. One evening, you want to be sipping aperitifs outdoors at Cip's on the Guidecca, watching the sunset paint Venice Fauvist oranges and purples, savoring the ethereal mystery. GAEL GREENE

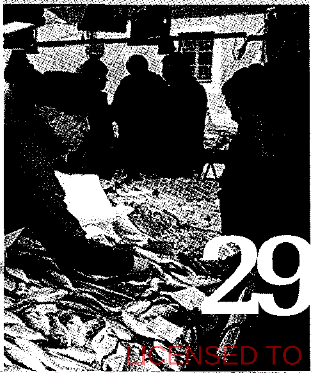
DETAILS Do Mori (39-041-522-5401); Vivaldi (39-041-523-8185); Acqua Pazza (39-041-277-0688); Dalla Marisa (39-041-720-211); Ostaria da Rioba (39-041-524-4379); Cip's (39-041-520-7744); Hotel Colombina (doubles start at $280; 39-041-277-0525). Delta's nonstop service from JFK is a must for a long weekend (800-241-4141).

London

London's top chef is a tough competitor. Before turning to cooking, Gordon Ramsay learned how to throw elbows as a soccer star. Then he sprinted his way past more established opponents to become London's only Michelin three-star chef. Now, with the recent opening of his second namesake restaurant, in Claridge's, Ramsay is trying to join the tiny fraternity of culinary legends with a total of *six* Michelin stars. And it may work. Despite the presence of some wonderfully unpretentious signature dishes like braised belly of pork, Gordon Ramsay at Claridge's offers a meticulously plotted and unforgettably refined dining experience.

30

Hostellerie de l'Abbaye de la Celle; below, Rialto Market, Venice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After coffee and cigars, try a change of pace, and a slightly more country feel, by bedding down at the recently renovated Connaught hotel, just minutes away. But beware: Gordon Ramsay will soon be taking over that kitchen, too. GILLIAN DUFFY

DETAILS Gordon Ramsay at Claridge's (44-20-7499-0099); the Connaught (rooms start at $545; 44-20-7499-7070).

Provence

If food is your deity of choice, you'll want to make the pilgrimage to Alain Ducasse's alimentary ashram, a breathtaking 90-minute drive north of Nice in the tranquil village of La Celle. Occupying a beautifully restored eighteenth-century inn adjoining a royal Benedictine abbey dating from the twelfth century, Ducasse's Hostellerie de l'Abbaye de la Celle has ten air-conditioned bedrooms set in seven acres of parkland, with an orchard, a historic vineyard, a heated swimming pool, and the restaurant's kitchen garden, where it grows its own produce. Detailed hands-on cooking lessons are available each morning in spacious kitchens with chef Benoît Witz. At lunch, consume the fruits of your efforts on the shady terrace. G.D.

DETAILS Hostellerie de l'Abbaye de la Celle (Rooms start at $215; 33-4-98-05-14-14 or abbaye-celle.com); Delta (800-221-1212) has daily nonstop flights from JFK to Nice.

PHOTOGRAPHS: FROM TOP, CLIVE FROST; P. VERBEECK; STEVEN RICHTER.

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Golden Fleas

Flea markets and fish are the draw in **Lambertville, N.J.**

New Hope, Pennsylvania, has long been a popular small-town escape from the city, and its draw among New Yorkers now spills across the Delaware River into Jersey, where Lambertville, all of 500 feet away, delivers the same mix of upscale chic, Deadhead vibe, and antiques by the buggyload. Drive out for the annual Shad Fest on April 27 and 28, celebrating those tasty fish and their tastier roe, or anytime for the Colonial-village feel and the flea markets that, like the shad, proliferate in droves. (The biggies are the Lambertville Antique Market and Golden Nugget Antique Flea Market, both on River Road.) There are plenty of bed-and-breakfasts; among the best is the Lambertville House, a newly renovated historic inn. For dinner, try the Church Street Bistro: "They go for lots of free-range and organics," one local says, "without being in-your-face about it." CHRISTOPHER BONANOS

DETAILS Lambertville House (doubles from $175; 888-867-8859 or lambertvillehouse.com); Church Street Bistro (609-397-4383); Lambertville Antique Market (609-397-0456); Golden Nugget Antique Flea Market (609-397-0811).

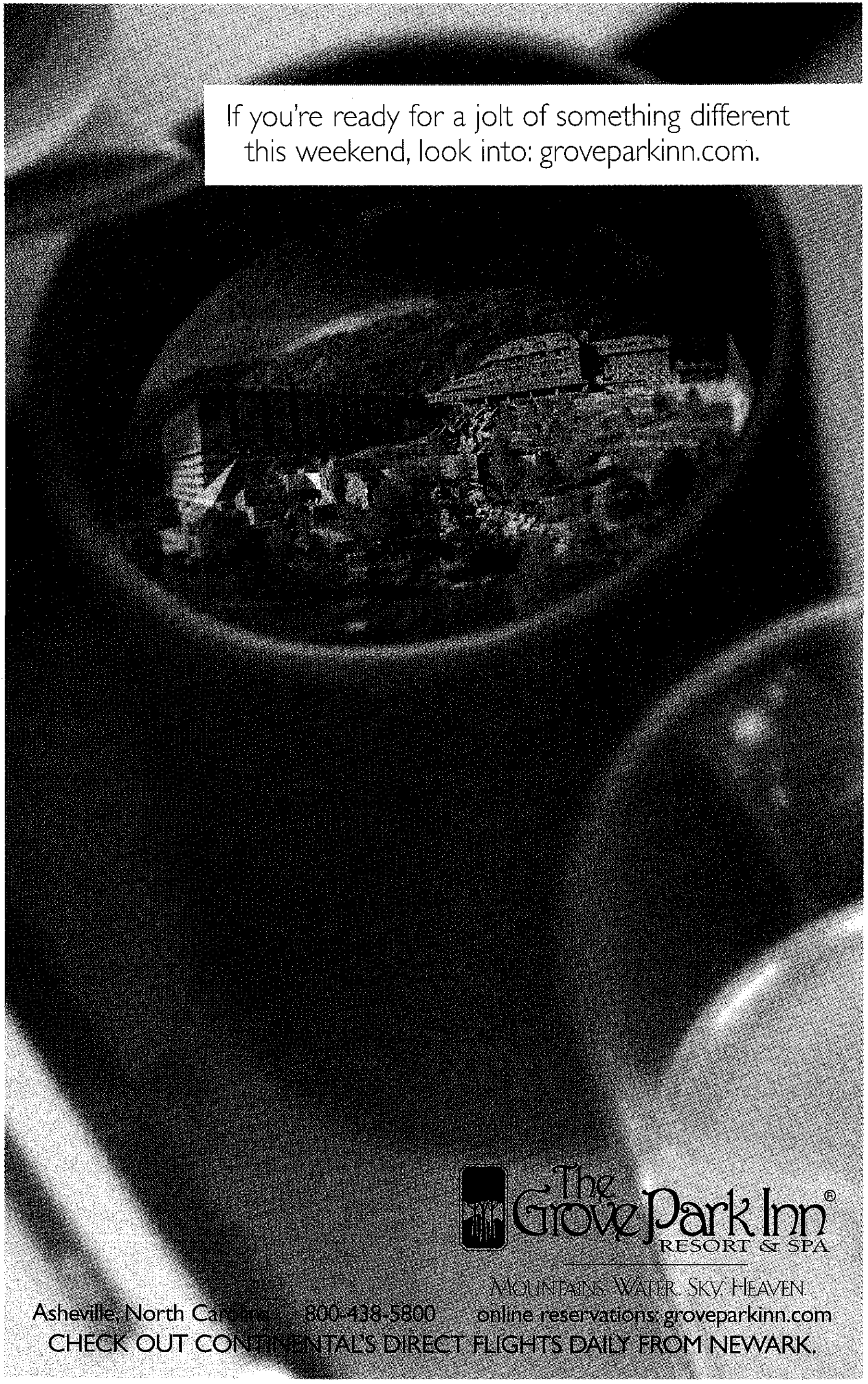
Latin Lava

Costa Rica's volcano heats up

32

Costa Rica might seem a bit far to travel for a volcanic-mud bath, but the volcanic mud at the 82-room Tabacón Resort comes directly from the source. The mist-shrouded Arenal volcano also heats the mineral pools at the adjacent spa to a relaxing 102 degrees. But the real attraction at Tabacón is the soaking pools, a series of rock-hewn grottoes connected by a cascading spring, heated by the volcano, and surrounded by lush tropical vegetation. Once you're sufficiently pruned, fill up on Tico specialties like gallo pinto at Los Tucanes or the Ave del Paraíso. Scenic Lake Arenal offers bass fishing and consistently good windsurfing, and the wildlife of the pristine Monteverde Cloud Forest Reserve is only a few hours away. ROBERT LEVINE

DETAILS Tabacón Resort (doubles from $120; 506-256-1500 or tabacon.com). Continental (800-231-0856) and American (800-433-7300) fly nonstop to San Jose, then two and a half hours by car.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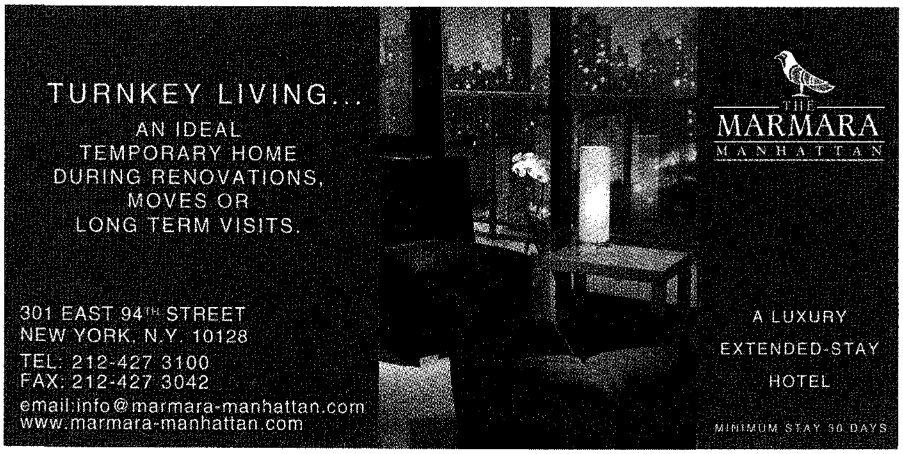
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TRAVEL DIARY

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Dutch Treat

During a visit to **Amish Country,** a Brooklyn boy puts himself in farm's way. By Chris Smith

Our Brooklyn 5-year-old said, "I haven't seen a live chicken in a long time." One of our many, many nagging parental guilts is the disconnect between the stuff in our refrigerator and the soil it came from. So we headed to Pennsylvania Dutch country: The area just west of Lancaster, past the cutesy hex-sign-water-slide-outlet-mall clutter, is an outdoor museum of America's agricultural past. Many of the struggling family farms have been bought by a charitable trust so their thousands of acres won't get plowed under for condo subdivisions.

After a quiet night's sleep in a century-old Georgian farmhouse—"It's so dark out here!" he marveled—Jack, wisely cautious in his city life, became a free-range child, bounding across the stubbly cornfields and soft spring grass. When he was invited to chase two dozen chickens into the henhouse, I thought he'd trip over his grin. Then he went stomping through the mud in his yellow rain boots to the goat pens. A one-day-old baby, all knees, wobbled after its mother. "Want to hold him, Jack?" asked Dotty Hess, co-owner of the Country Gardens Farm Bed & Breakfast. Silly question. The wonder on Jack's face as the kid rested serenely in his arms was downright beatific. The bonus: Dotty named the goat Jack.

Next she drew us a map to the nearby Lapp Valley Farm, where John Lapp, a Mennonite teen with ethereal blue eyes, engaged us in a friendly comparative-religions chat as he milked. Later, after sampling the Lapps' extraordinary vanilla ice cream, we rode a steam engine through Amish farmland. And that night, back in Mount Joy, we danced to Irish pirate tunes at Bube's Brewery. At least for one weekend, Jack was reminded that nature does exist.

DETAILS Country Gardens Farm Bed & Breakfast (rooms $75 to $95 per couple, $10 extra per child; 717-426-3316); Strasburg Rail Road (Route 741; adults $9 to $13, kids free to $9.50; 717-687-8421); Lapp Valley Farm (717-354-7988); Bube's Brewery (717-653-2056).

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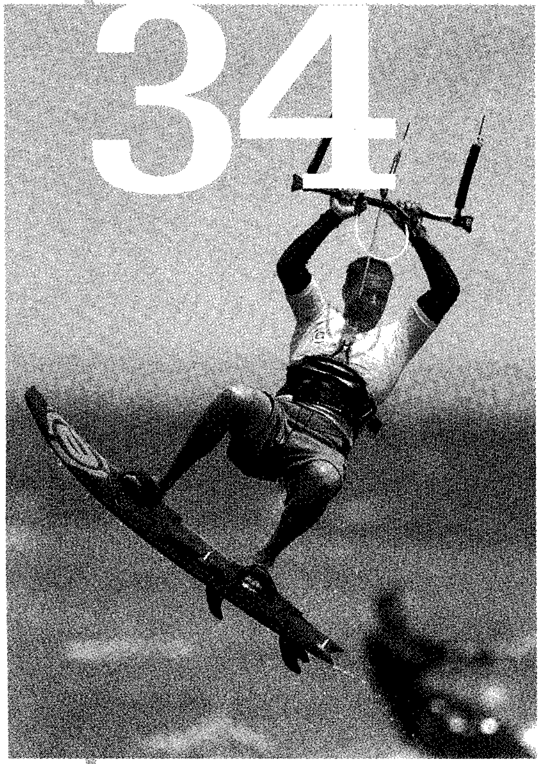

Kiss Me, Kite

Learn the not-so-ancient art of kitesurfing in **Newport, R.I.**

It may be the hot new water sport this year, but most places where you can take serious kitesurfing lessons are in Hawaii and Florida, which leaves busy New Yorkers in an unbearable state of untrendiness. Enter Christian Schlebach of Newport, Rhode Island. He'll be happy to teach you this bastard offspring of windsurfing and wake-boarding at his Sky Kitesurfing School, the only place offering intensive lessons we could find within driving distance of the city. All-day sessions start with kite-handling etiquette on land before heading into the water. Then it's right out onto the water to catch some air and take off. Kitesurf all day, then spend the night at the stately but simple Admiral Fitzroy Inn on Thames Street; and for dinner, stroll down to Asterisk & Obelisk, an unpretentious bistro in a converted garage. NICOLE LAPORTE

DETAILS Sky Kitesurfing School ($300 per day; 401-849-0084); Admiral Fitzroy Inn (from $125; 866-848-8780); Asterisk & Obelisk (401-841-8833).

Square Deal

You'd rather be in **Philadelphia**

Oprah, Samuel L. Jackson, and Baryshnikov have all tucked into Philly's newly renovated Rittenhouse Square Bed and Breakfast. A circa-1911 mansion, the joint is a bit over-the-top in its froufrou plushness (think taffeta, flowers, and repro Louis XVI furniture), but that's part of the fun. Rittenhouse Square itself is in the heart of Philadelphia's arts district, so take in a concert at the new glass-topped Kimmel Center for the Performing Arts—home of Philly's orchestra and chamber society—then indulge in the Versailles-like gastronomic excess at Le Bec-Fin, the city's best French restaurant. Or take advantage of your bed-and-breakfast's alliance with some of downtown's other top restaurants (Opus 251, Rouge, Devon, and Striped Bass), which will deliver meals right to your room. SIMON DUMENCO

DETAILS Rittenhouse Square Bed and Breakfast (doubles from $209; 877-791-6500 or rittenhousebb.com); Le Bec-Fin (215-567-1000); the Kimmel Center (215-790-5800 or kimmelcenter.org); Amtrak (800-872-7245 or amtrak.com).

Grape Escape

Is it possible to enjoy **Napa Valley** on just ten bottles a day?

Two hours from the San Francisco airport, St. Helena's Meadowood resort in Napa Valley has the perfect prescription for relaxation: Try to do as little as possible, and drink plenty of fine wine. Sure, you have to climb a flight of wooden steps to get to your cottage-in-the-woods, but you can recover in a yoga class at the Health Spa or with a Swedish massage in your room. If you must, there's a nine-hole golf course and croquet, but we prefer indulging in chef Steven Tevere's *ah*-inducing blinis with crème fraîche, Osetra caviar, and filet mignon with wild mushrooms and baby leeks at Meadowood's own restaurant. And if you can tear yourself away from the resort (you did come here to drink, after all), the staff will help you arrange visits to any number of nearby vineyards, as well as to Copia: The American Center for Wine, Food, and the Arts, which Robert Mondavi opened last fall. SARA CARDACE

DETAILS Meadowood Napa Valley (doubles start at $460; 800-458-8080 or meadowood.com); Copia: The American Center for Wine, Food, and the Arts (707-259-1600 or copia.org).

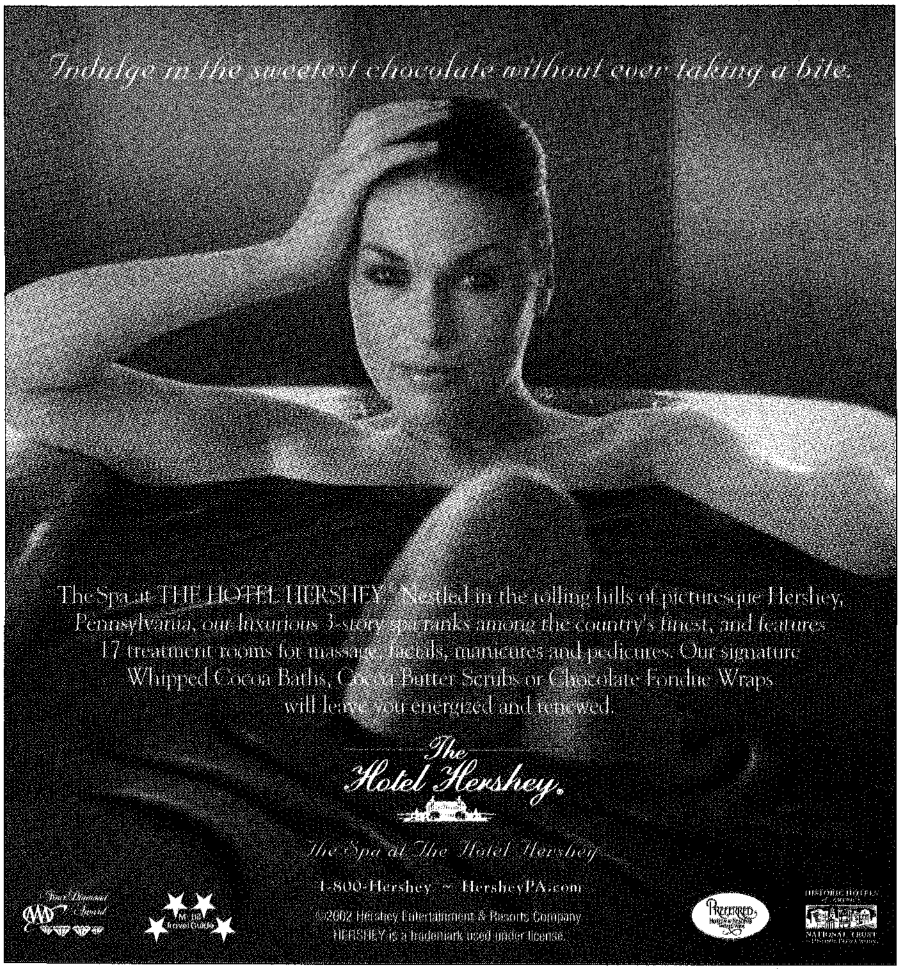
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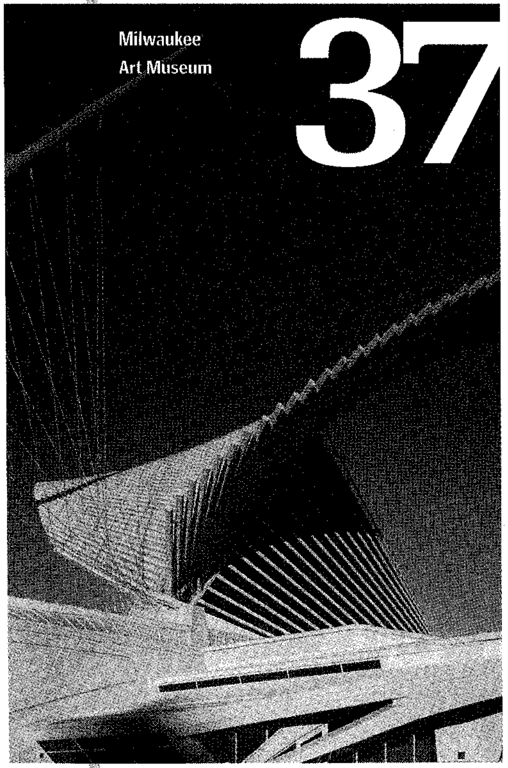
ILLUSTRATION BY MICHAEL WITTE. PHOTOGRAPHS: FROM LEFT, MARK DADSWELL/GETTY IMAGES, DONALD MIRALLE/GETTY IMAGES.

Art Attack

Milwaukee's not just for beer and baseball anymore

My hometown will probably never shake its beer-bellied *Laverne & Shirley* rep, but I take some solace in the Milwaukee Art Museum's breathtaking new Santiago Calatrava addition—a new destination for international art and architecture aficionados. The soaring Quadracci Pavilion is the Rust Belt's answer to Sydney's Opera House, and it rounds out an institution that was already one of America's finest midsize museums. You can make an old-school arts weekend of it, taking in a concert by the city's first-rate orchestra or acclaimed opera before sampling Sanford's—among the best restaurants in the Midwest. Stay at Hotel Metro, an all-suite hotel close to Lake Park—a gorgeous spread of rolling greens created by our own dear Central Park designer, Frederick Law Olmstead. SIMON DUMENCO

DETAILS Midwest Express flies nonstop from La Guardia (800-452-2022); Hotel Metro (doubles from $189; 414-272-1937 or hotelmetro.com); Milwaukee Symphony (milwaukeesymphony.org); Florentine Opera (florentineopera.org).



Milwaukee Art Museum

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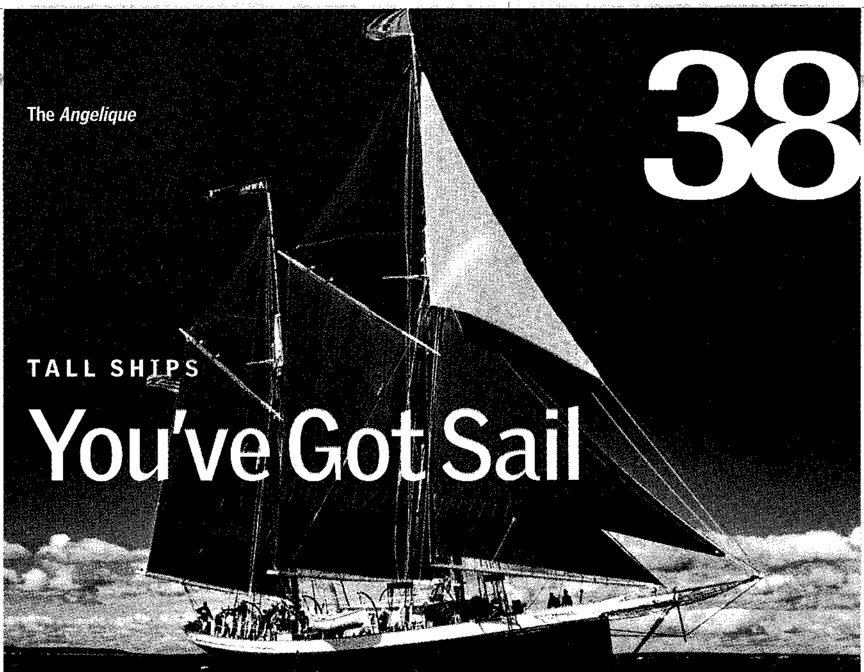

The *Angelique*

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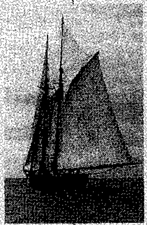
Liberty Clipper BOSTON, MASS. 617-742-0333 LIBERTYFLEET.COM	This 125-foot replica of a mid-nineteenth-century clipper takes up to twenty passengers on three actual tall-ship races: off Gloucester on Labor Day weekend, Provincetown on September 13–16, and Chesapeake Bay on October 16–20 ($550 per person).	She's one of the fastest tall ships in operation, and her racing crew likes to party hard after hours, so you may get a chance to steer.
Angelique CAMDEN, MAINE 800-282-9989 SAILMAINECOAST.COM	A three-day sail aboard a 95-foot gaff topsail ketch that bunks 31 runs $475 to $500; routes are determined by the wind.	Man the wheel or duck in the comfy deckhouse when weather is bad; anchor every evening in harbor towns—many with hiking trails.
Ernestina NEW BEDFORD, MASS. 508-992-4900 ERNESTINA.ORG	A three-day cruise on this 1894 former fishing schooner costs around $350 per day. Try the New London–New Bedford run, September 27–29.	 Takes 24 people, but expect to rough it: There's no heat, no A/C, no shower; as part of the crew, you'll have to scrub the galley and take the midnight watch.

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TRAVEL DIARY

Road Fill

39

For travel foodies Jane and Michael Stern, some of their best finds have been in the couple's own **Connecticut** backyard. By Marion Maneker

Come in WE'RE OPEN

Botsford Drive-In

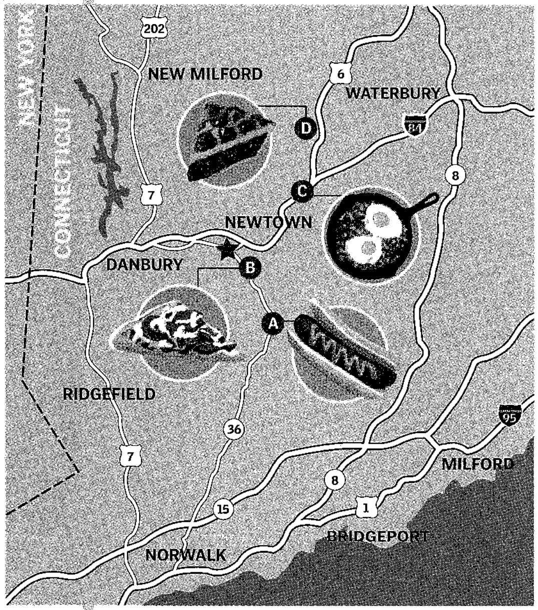
"Connecticut is one of the great states for road food," says Michael Stern, co-author with his wife, Jane, of *Roadfood*, an updated version of their classic 1977 guide to greasy spoons. According to the Sterns, who live just down the road, the unassuming hamlet of Newtown, perched 75 miles north of New York City, is the epicenter of Connecticut's heartburn hot zone. "The thing about Newtown," Stern says, "is that it's a crossroads town connecting I-84"—which runs east-west from the Hudson Valley to the Connecticut breadbasket—"and Route 25," the main artery of hot dogs and Italian food leading up from the coast.

Stern can't say enough about the Botsford Drive-In. "It's got just a terrific hot dog! And Carminuccio's looks like a million-and-one Italian places, but when you walk in and the place smells of bread and you watch a guy cut up a tomato for the pizza, you just know!"

Hot dogs and manicotti aren't your idea of Connecticut cuisine? "The other category New England is especially blessed with is the hash house, with a counter and a few tables around an open kitchen," Stern says as he launches into a paean to the Laurel Diner's meaty homemade corned-beef hash.

"Two other things that are wonderfully Connecticut," the nearly out-of-breath gourmand says, and they're both at Phillips Diner in nearby Woodbury. "Chicken pie, a farm-wife specialty. It's a sort of chicken hash piled into a pie crust and served with a pitcher of gravy." That's one. What's the other? "Every morning, Bud Phillips, this seventysomething marine, gets there early and makes cake doughnuts."

DETAILS Botsford Drive-In (282 South Main Street [Route 25], Newtown; 203-426-4279); Carminuccio's (76 South Main Street, Newtown; 203-364-1133); Laurel Diner (544 Main Street, Southbury; 203-264-8218); Phillips Diner (740 Main Street South, Woodbury; 203-263-2516). For more, see roadfood.com.



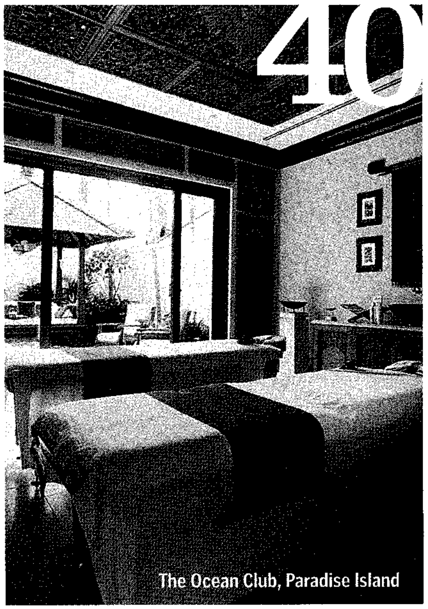
40

Boldface Oasis

Follow the A-listers to secluded but luxurious **Paradise Island**

You may get an odd sense of déjà vu when you arrive at the Ocean Club, a plantation-style resort on Paradise Island in the Bahamas. Why do the spectacular shoreline and the majestic tiered gardens by the pool seem so familiar? Maybe because *Thunderball* was shot on Paradise Island, back when Sean Connery had hair and James Bond films were *James Bond* films. These days, the Ocean Club has become a celebrity magnet, and the reason Sharon Stone, Cindy Crawford, and Whitney Houston like it is that the 35-acre resort is easy to reach but still feels totally secluded. Whether you visit the magnificent pool with its medieval-style cloisters, hit the gym, or walk along the white-sand beach, there is always a sense of privacy. The hotel's recent $100 million face-lift includes not only refurbished accommodations, but a new golf course designed by Tom Weiskopf, a new Jean-Georges Vongerichten restaurant called Dune, and a Balinese-style spa, which opened four months ago. BETH LANDMAN KEIL

DETAILS Ocean Club, (doubles start at $450; 800-321-3000 or oceanclub.com); Delta (800-241-4141) and USAirways (800-622-1015) fly nonstop to Nassau from La Guardia; Continental (800-231-0856) flies from Newark. Paradise Island is 40 minutes from the airport by taxi.



The Ocean Club, Paradise Island

MAP BY JOHN MARKIC. ILLUSTRATIONS BY HEATHER JONES. PHOTOGRAPHS: FROM TOP, PHOTOGRAPHED BY KENNETH CHEN; COURTESY OF OCEAN CLUB.

41

Northern Bites

A trip to **Montreal** offers a taste of France without the jet lag

Only a 90-minute flight away, Montreal is the closest you'll get to the taste of France without leaving the hemisphere. Visit the beautifully curated Musée des Beaux-Arts, prowl the narrow cobblestone streets, and wander the colorful Jean-Talon farmers market before sniffing out La Fromagerie Hamel, which offers more than 450 varieties. At dusk, head downtown for a drink at the hushed Ritz-Carlton (but stay in one of Old Montreal's newer hotels, like the seven-room Auberge Bonsecours, a converted stable on a quiet courtyard; or Hotel St.-Paul, whose Beaux-Arts exterior belies the modern space within). To see how much Montreal can really feel like Paris, dine at L'Express, a casual spot with a zinc bar, a lively din, and perfect bistro fare. Savor a bottle of Saint-Émilion and some confit de canard while you revel in the feeling of being far away, without changing time zones. LIZA SCHOENFEIN

DETAILS Continental flies nonstop from Newark (800-525-0280); L'Express (514-845-5333); Ritz-Carlton Montréal (800-363-0366); Auberge Bonsecours (514-396-2662); Hotel St.-Paul (514-380-2222); Musée des Beaux-Arts de Montréal (514-285-2000).

42

Kibitz Class

In **New Paltz**, Yiddish doesn't have to be a dying language

Quick, what's the difference between a schlemiel, a schlimazel, and a *shmegegge*? If your Yiddish skills aren't up to that (or if that's *all* you know), sign up for an intensive immersion weekend at SUNY New Paltz. (Nineteen other languages are offered, including American sign.) In June and July, housing is available; or book a room at the year-old Minnewaska Lodge with soaring ceilings, Mission-style furniture, and a fitness center all set at the base of the Shawangunks. For dinner, try the Would (about ten minutes away), where you'll find a New American menu and an impressive yet reasonably priced wine list; get a table by the fire. JULIE MAUTNER

DETAILS Classes are Friday evening to Sunday afternoon ($295; 845-257-3500 or newpaltz.edu); Minnewaska Lodge (doubles from $189; 845-255-1110 or minnewaskalodge.com); the Would Restaurant (845-691-9883).

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43

Viva Villas

A **Puerto Rico** resort expands

Renovating after Hurricane Georges, the owners of Puerto Rico's Palmas del Mar Resort & Villas added 152 spacious one-, two-, and three-bedroom Caribbean villas that now constitute the Candelero Resort, 45 minutes by car from San Juan. Once there, stock your fridge from the local store, then head for the beach just a short walk away. Or rent a cart and cruise to the Candelero golf course, abutting the sea. In the event of rain, sip rum on your balcony or take a taxi to the El Yunque rain forest, where a two-hour climb through the drenched jungle dispels any thoughts of the urban one you left behind. SARA CARDACE

DETAILS Candelero Resort at Palmas del Mar (doubles from $280; 787-852-6000 or palmasresort.com); Chez Daniel (787-850-3838). Beginning May 30, JetBlue flies from JFK to San Juan starting at $295 (800-JETBLUE).

44

Maine Dish

With Amtrak's new Boston-to-Portland train service, **Maine** is more accessible than ever

New Yorkers familiar with the stretch of rocky New England coastline that runs north from New Hampshire—through blueberry fields and forests over which bald eagles circle—are rejoicing in the return, after more than three decades, of passenger rail service between Boston and Portland, Maine. Last December, Amtrak's Downeaster—a three-car train with business class and a café—started making the two-and-a-half-hour journey. (There are plans for an additional, summer-only stop at Old Orchard Beach, Maine, to accommodate day-trippers.) Portland is a delicious reward at the end of the ride. It has the intimate charm of a small town—Victorian houses, the nineteenth-century brick buildings of the spruced-up Old Port—but the rich cultural life of a real city. Stay at the Danforth, an elegant 1821 hotel just a few blocks from Portland's old port. GEORGE KALOGERAKIS

DETAILS The Amtrak Downeaster ($35 round-trip for same-day journeys, otherwise the fare is $21 each way; 800-USARAIL); the Danforth (doubles from $199; 800-991-6557 or danforthmaine.com).

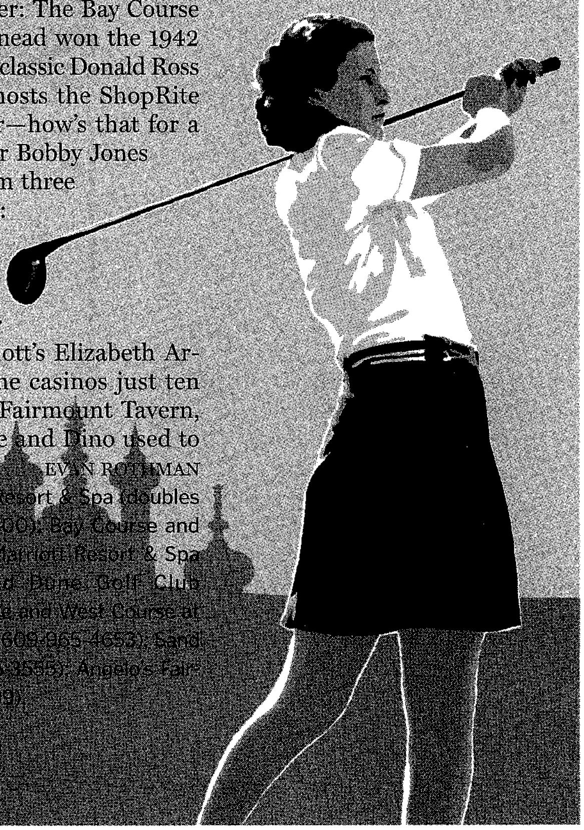
45

Five-Par Stud

Four **Atlantic City** courses that are worth the gamble

Forget Sinatra. Golfers who want old-school Atlantic City should check out the majestic, tree-lined Pines Course at Seaview Marriott Resort & Spa. Many consider the other eighteen holes here even better: The Bay Course (where Slammin' Sam Snead won the 1942 PGA Championship) is a classic Donald Ross links-style design that hosts the ShopRite LPGA Classic each year—how's that for a double bill, baby? If your Bobby Jones still isn't fixed, draw from three more killer clubs nearby: Blue Heron Pines, Sand Barrens, and Twisted Dune. Just don't forget to experience AC's other charms, from the Marriott's Elizabeth Arden Red Door Spa to the casinos just ten miles away to Angelo's Fairmount Tavern, where, allegedly, Frankie and Dino used to *schwing* by. EVAN ROTHMAN

DETAILS Seaview Marriott Resort & Spa (doubles start at $239; 800-932-8000). Bay Course and Pines Course at Seaview Marriott Resort & Spa (609-748-7680); Twisted Dune Golf Club (609-653-8019); East Course and West Course at Blue Heron Pines Golf Club (609-965-4653); Sand Barrens Golf Club (609-465-3555); Angelo's Fairmount Tavern (609-344-2439).



46

Close to the Bone

Cast your rod in the waters of the **Yucatán**

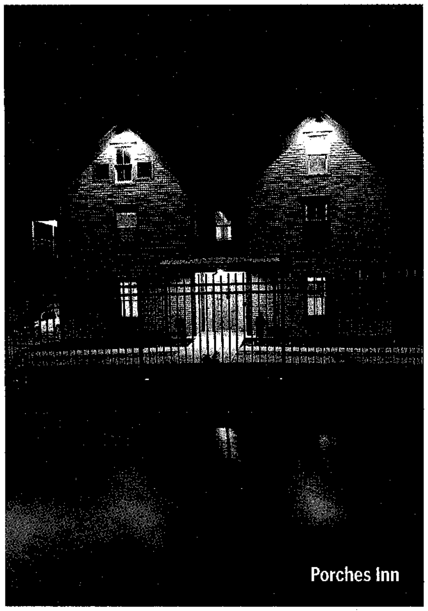
Most saltwater fly-rodders who dream of hooking the wily bonefish wind up in the Bahamas or the Florida Keys. But there are other alternatives, including the Caribbean coast of the Yucatán. Just an hour's drive south of Cancún, Boca Paila Fishing Lodge is a collection of beachfront accommodations in modern thatched bungalows. They sit on a series of lagoons and flats holding bonefish, the shy and spooky permit, resident tarpon, and snook. What the Yucatán has over saltwater fly-fishing destinations in the Bahamas—besides permit so numerous even the neophyte has a shot at one—is great Mayan and Mexican food with an emphasis on the local catch. And for the non-fishing companion, there's swimming, snorkeling, and visits to beautiful ruins nearby. PETER KAMINSKY

DETAILS Book through Frontiers International (two-night stays are $1,310 for anglers, $750 for non-angling companion, including room, all meals, guided fishing, and skiff rental; longer stays are available; 800-245-1950).

ILLUSTRATION BY HEATHER JONES. PHOTOGRAPH BY BARRY & CATHY BECK. OPPOSITE PAGE: PHOTOGRAPHED BY KENNETH CHEN.

Mass Appeal

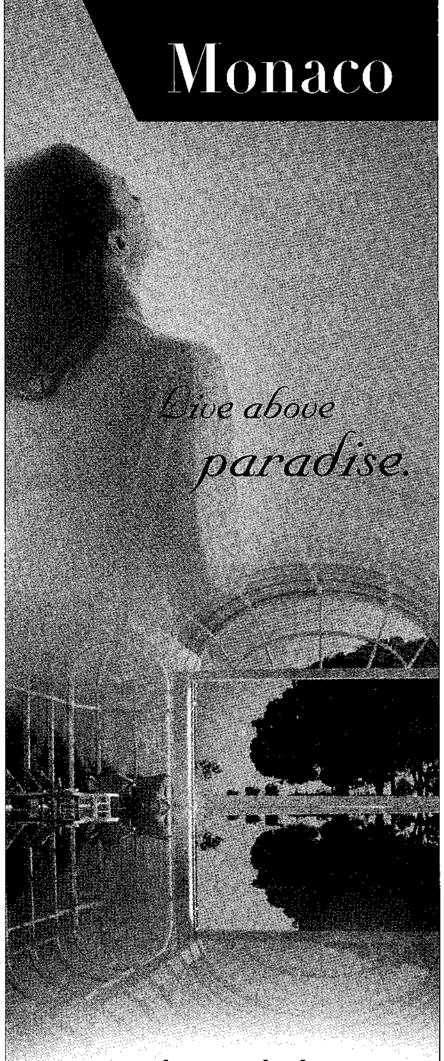
A new **Berkshires** inn across the street from Mass MoCA



Porches Inn

Not long ago, Porches Inn, three and a half hours by car from Manhattan, was nothing more than six dilapidated Victorian row houses. But in 1999, Mass MOCA, the celebrated contemporary-art museum, opened across the street, and now Porches is a thriving, remodeled Berkshires gem. We love the vintage lamps and Mohawk Trail memorabilia filling the large, homey rooms. There's also a heated outdoor pool and hot tub that are open year-round, plus a sauna, an exercise room, free DVD rentals, DSL hook-ups, and breakfast is complimentary. Ask for a picnic lunch, and they'll prepare it for you in a cute little factory worker's lunch box. And there's plenty to do nearby: Jiminy Peak has a year-round express chairlift to the top for hiking, mountain biking, and skiing, as well as a miniature golf course; Mass MOCA is a stone's throw away; and Hancock Shaker Village offers a compelling glimpse into original Shaker crafts and culture. ELLEN PAYNE

DETAILS Porches Inn (summer rates start at $160; 413-664-0400 or porches.com); Jiminy Peak (413-738-5500); Mass MOCA (413-664-4481); Hancock Shaker Village (800-817-1137).



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48

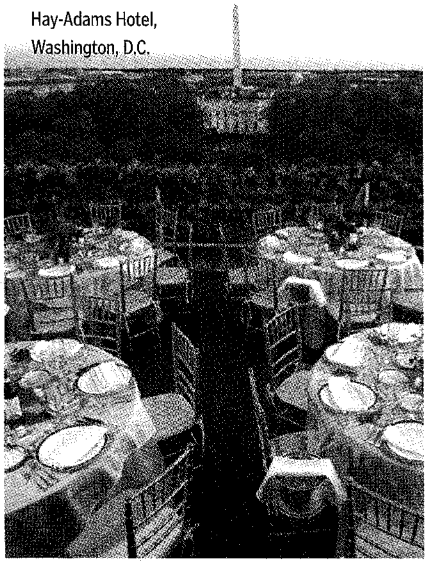
The Real World

Video-soaked kids relish the intense authenticity of **Washington, D.C.**

Watching my kids grow up squinting at computers and TVs, I had come to accept that they had absolutely no taste for reality . . . until I took them to Washington. Defying all expectations, they swooned for the city's 360-degree authenticity. They loved being in the real White House, the real Lincoln Memorial, the real Capitol. They had never heard of Charles Lindbergh, but they marveled at the *Spirit of St. Louis,* which hangs in the Smithsonian's Air and Space Museum, because it was the real plane, not a replica. We stayed at the elegant, old-fashioned Hay-Adams Hotel, right across from the White House. It's stuffed with diplomats, lobbyists, and politicians during the week but is surprisingly sleepy on weekends, so great bargains are available. Be sure to talk with the excellent concierges there; they can get you past the long lines for White House tours (though they're currently curtailed for security reasons). And between patriotic sights, sample the tapas at Jaleo, one of D.C.'s most popular restaurants, just a few blocks from the hotel. MARK HOROWITZ

DETAILS Take Amtrak (800-USARAIL), the Delta shuttle (800-221-1212), or the USAirways shuttle (800-428-4322); Hay-Adams Hotel (doubles start at $385, but ask for weekends deals; 202-638-6600 or hayadams.com); Jaleo (202-628-7949).

Hay-Adams Hotel,
Washington, D.C.

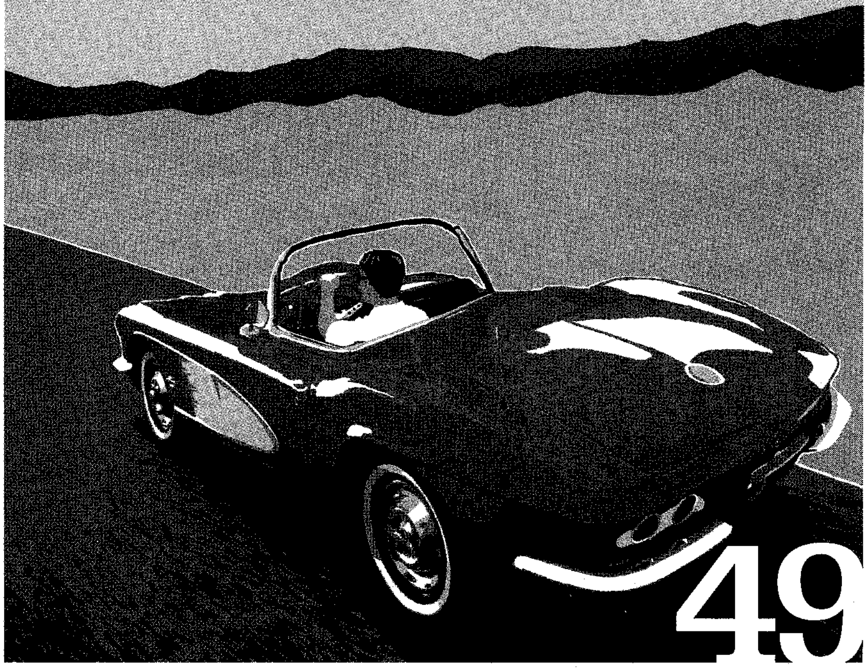


Peak Experience

Take a Skyline drive through the **Blue Ridge Mountains**

Rock on the porch, take a dip in the swimming pool, and stroll the grounds. At the Inn at Vaucluse Spring, 200 years of Northern Virginia history are enhanced by a bucolic setting and the warm hospitality of innkeepers Neil and Barry Myers. The homey tone is set by Neil's first-rate Friday- and Saturday-night suppers, served to overnight guests only. Cruise part of the nearby Skyline Drive, along the Blue Ridge Mountains, or visit the four water-carved limestone caverns. There's also the gardens at Glen Burnie, historic Winchester's intriguing shops, and Violino restaurant, a local favorite. "A meal without wine is like breakfast," they say, so visit Linden and Oasis wineries to taste the local vintages. SANDY SOULE

DETAILS The Inn at Vaucluse Spring is a five-hour drive from New York City (doubles from $140; 800-869-0525 or vauclusespring.com); Violino (540-667-8006).



50

Gumbo Jet

A funky **New Orleans** itinerary to go with the new bargain fares

Now that discount carrier JetBlue has started flying to the Big Easy, a quick visit should top anyone's destination list, and the best time to be there is when nobody else is. Forget Mardi Gras and Jazz Fest—when the city is a mosh pit of tourists—and avoid the eternal frat party in the French Quarter. Instead, mellow out with the locals in the Lower Garden District, which Trent Reznor calls home. Stay at Saint Vincent's Guest House, a converted orphanage with wraparound porches (perfect for late-night bourbon sipping) and requisite wrought-iron lattice. Across the street is Rue de la Course, an oaky, Ella Fitzgerald–playing coffee institution for drifty hipsters. For good grub, head to Café Atchafalaya and order a Pimm's Cup and anything with the word *fritter* in it (most entrées are under $12). But the real point of New Orleans is, of course, the music, so pick up a copy of *Gambit Weekly* to see who's playing where. Chances are, you'll wind up at the Mermaid Lounge to hear retro funk, or at the Circle Bar, a slick but cozy watering hole with a great R&B jukebox. R. L. Burnside has been known to show up for impromptu gigs here. Order your new friends a round of Pabst Blue Ribbon in cans; they're only a buck each. NICOLE LAPORTE

DETAILS JetBlue (from $187 round-trip; 800-JETBLUE); St. Vincent's Guest House (from $59; 504-523-3411 or stvincentsguesthouse.com); Rue de la Course (504-529-1455); Café Atchafalaya (504-891-5271); Mermaid Lounge (504-524-4747); Circle Bar (504-588-2616).

Behind the Music

Hanging out with **Nashville**'s storytelling honky-tonkers

For real Nashville flavor, forget Opryland and Shania. Instead, check out the *other* Nashville—the hangouts of the thinky songwriters who lie somewhere between folk and alt country. Daylight attractions are minimal, so stay out late at the Station Inn, where Gillian Welch often plays, or the local favorite for up-and-comers, Twelfth and Porter, where Lucinda Williams was once spotted making out with someone in the parking lot. Slow Bar, a honky-tonk in East Nashville with the best jukebox in town, is where Wilco's Jeff Tweedy broods when he's visiting. Sleep in at Four Walls, a bed-and-breakfast that eschews southern kitsch in favor of understated good taste, then have a cappuccino at nearby Bongo Java—wait around to see Steve Earle and half of WFUV's lineup come in to do the same. Nurse your hangover with the spicy fried pickles at the burger joint Rotier's; make time later for the pistachio-crusted salmon at upscale Zola. SUSAN DOMINUS

DETAILS Delta has a daily nonstop flight from La Guardia (800-221-1212); Four Walls Bed & Breakfast (rooms start at $145, 615-292-7162); Station Inn (615-255-3307); Twelfth and Porter (615-254-7236); Slow Bar (615-262-4701); Bongo Java (615-385-5282); Rotier's (615-327-9892); Zola (615-320-7778).

51

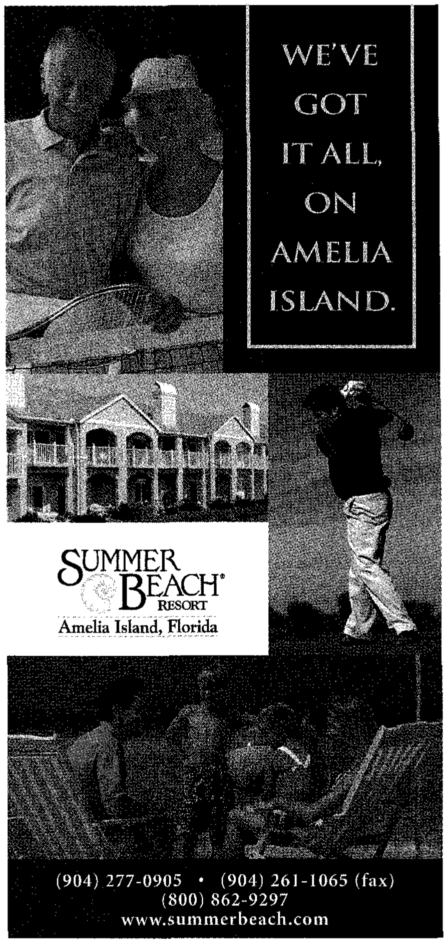
Wild at Heart

A pristine nature refuge near **Orlando** is a trip back in time

Experience the haunting wilderness evoked in Marjorie Kinnan Rawlings's 1938 novel *The Yearling* at the Refuge at Ocklawaha, a 52-acre nature retreat in deepest rural Florida. Stay in your very own Cracker-style cabin, with time out for eating home-cooked meals at the dining lodge (dinner is simple fare like meat loaf, barbecued chicken, and ribs). You'll enjoy the solitude of pioneer life—listening to the calls of wild turkeys and owls—while sitting on your cabin's screened-in porch. Rise early like a settler to spend the day walking (or bicycling) on the Refuge's many paths, but keep an eye out for alligators and bobcats. (If you're reminded of St. John's Maho Bay Campgrounds or Estate Concordia, there's a reason—the Refuge was last managed by Stanley Selengut, the eco-friendly developer behind those two Virgin Island resorts.) Whatever you do, don't get so lost in a nineteenth-century reverie that you forget to visit Cross Creek, where Rawlings's turn-of-the-last-century house has been meticulously restored. EDITH NEWHALL

DETAILS Fly direct to Orlando, then drive an hour to the Refuge at Ocklawaha (cabins are from $110 to $180; 352-288-2233 or Floridarefuge.com).

Rawlings's vegetable garden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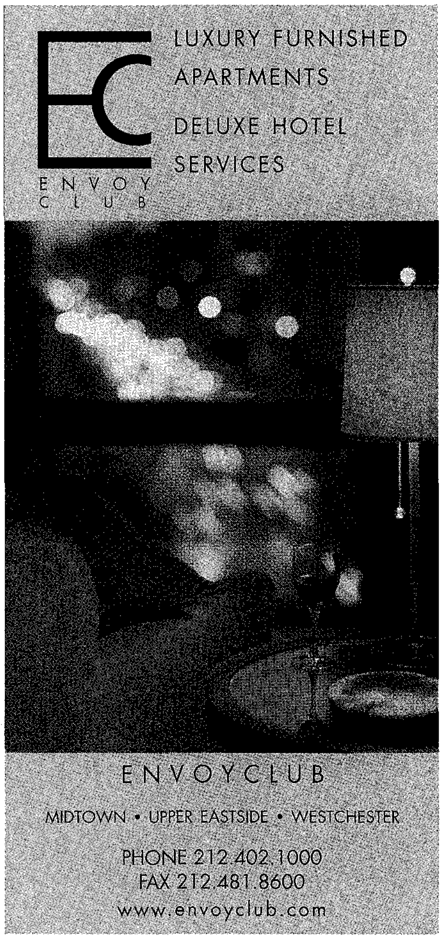
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The New Natural

Yale Law School–trained, Rhodes Scholar, gifted Democratic politician, at ease with everyone from the highest to the lowest. Sound familiar? His name's Cory Booker, and he's running for mayor of Newark. But his opponent, Mayor Sharpe James, thinks he's insufficiently black. By Seth Mnookin

CORY BOOKER LOVES TO TELL THE STORY OF HOW HE CAME TO BECOME A candidate for political office in Newark. He was strategizing with his neighbors in one of the city's housing projects about who to run for City Council. Fresh out of Yale Law School, he'd been living in the area for two years, working as a tenants' lawyer: "I still had visions of being this kind of Vernon Jordan ideal, a lawyer behind the scenes helping some candidate." • Then an older woman named Virginia Jones upbraided him. "She said, 'Boy, you here to be a lawyer, or you here to help the community? If you're here to help the community, then *you're* going to be our candidate for councilman,' " Booker remembers.

It's a tale of anointment, of transformation, one that establishes he's running not out of vanity but because of the need of a community. And it doesn't ring quite true—not because Cory Booker is insincere but because Cory Booker behind the scenes is a contradiction in terms.

Booker, 32 years old, six foot three, with a shaved head, sharp cheekbones, and big hands, is a showman. He's Clintonian in his desire to connect, to extemporize, to feel the pain—and the love. At Stanford, he was the student-body president and a tight end. After college, he went to Oxford on a Rhodes scholarship. While still at Yale Law, with virtually limitless career options, he moved to Newark, a few miles from the affluent Bergen County town where he grew up.

Booker won that run for City Council, beating a four-term incumbent, a man who had the strong support of Newark mayor Sharpe James and his long-entrenched political machine. Now he's taking on James himself in a generational conflict that's grown increasingly bitter.

The May 14 contest is, all agree, the toughest challenge James, Newark's four-term incumbent and one of the country's first wave of big-city black mayors, has faced in decades. James has held elective office in Newark since 1970, never losing a race. But now he's feeling the pressure. And he's responded by tossing off every hot-button insult in the book: In a March breakfast for a City Council candidate, James called Booker "a Republican who took money from the KKK." To a group of his own supporters, he claimed Booker took money from the Taliban. In an encounter on the street with a group of Booker supporters, he said their candidate was "collaborating with the Jews to take over Newark." And in a recent public confrontation between the two men and their supporters, James referred to Booker as "the faggot white boy." ("That was an emotional reaction" was James spokesman Richard McGrath's rather understated explanation.)

Sharpe James's war on his upstart opponent isn't only being fought with words. Booker supporters have been trailed by the cops, deluged with blizzards of parking tickets. Booker's phone has been tapped. He has been been escorted out of public housing and city parks. Tenants in public housing have been told by Housing Authority employees they could be evicted if they keep Booker signs in their windows.

"There's certainly an element of old-style politics," McGrath says blithely. "But you also have to remember, Sharpe has years of service and even more years of living in Newark. He has lots of friends and supporters. So people from all walks of life feel very strongly about him."

But James's tactics, far from dragging Booker down into the mud, tend to push him up onto the high road. "You know," says Booker, "there's a real viciousness about the way he goes about campaigning, and it gives me a sense of a righteous crusade. I'm not sure I'll ever have a fight that's this clear, that's this personally fulfilling and inspiring."

PHOTOGRAPHED BY ERIN PATRICE O'BRIEN

Newark hasn't always seemed a place worth fighting for. Sharpe James's political career began here in 1970, three years after the riots that (besides the airport, and Philip Roth) are what the city has been best known for. And though Newark has recently shown signs of revitalization—the new arts center downtown has become a destination—it's consistently ranked among the worst places to raise a child in America. James, who grew up in Newark, the son of a single mother who owned a restaurant, has tried to make their respective upbringings an issue, painting the contest in terms of race and authenticity. "You have to learn to be an African-American," he's said about Booker. "And we don't have time to train you."

Booker, the son of two IBM managers who raised him in Harrington Park, a wealthy Bergen County exurb, argues that his résumé represents progress, something to build on. "It was Sharpe James's generation of leaders in America that broke down barriers," Booker continues. "My parents were sitting at lunch counters. My parents were integrating schools. So when I came along, I could go to Stanford or Yale; I could get a Rhodes scholarship. I could really benefit from all the fights that they fought. So now I'm ready to serve, and they're saying to me, 'Wait a few more years.' It's the same thing they heard when they were these young rabble-rousers."

The coalition Booker has put together has odd echoes of the early-sixties, freedom-rider left. Barbra Streisand has been a Booker supporter. So is *Kosher Sex* rabbi Shmuley Boteach (Booker was president of Oxford's L'Chaim Society, Boteach's campus organization. In some company, he peppers his conversation with Maimonides quotes and phrases like *tikkun olam;* his Jewish friends like to call him "King of the Jews"). Former Republican vice-presidential candidate Jack Kemp and former Democratic presidential candidate Bill Bradley co-sponsored a Booker fund-raiser earlier this year. Yogi Berra, of all people, is a supporter.

"It was Sharpe James's generation that broke down barriers," says Booker. "So now I'm ready to serve, and they're saying, 'Wait a few more years.' It's the same thing they heard when they were young rabble-rousers."

What's more, a host of prominent Republicans, from the neocons at the Manhattan Institute to George Will and John Fund, have voiced their support for a man who volunteered for Jesse Jackson's bid for the presidency in 1988. (Jackson returned the favor by coming to campaign last week—for James. "A wolf in sheep's clothing," Jackson called Booker.)

"I don't think there could be a finer young rising star in urban politics than Cory Booker," Kemp says. "His policies go far beyond Democratic-Republican. There has to be a new way of thinking about poverty. Cory understands that private enterprise is not the enemy of the urban poor."

Arianna Huffington has brought Booker along as her date on the party circuit, introducing him to boldfaces like Margaret Thatcher, Tina Brown, Jesse Helms, and Alan Greenspan. "Cory is a generational leader who can connect with the people he represents, he can connect with his peers, he can connect with people from every walk of life," Huffington says from her office in California. "He has a magnetism and a passion and an intensity that is very much lacking today."

Legions of young Manhattanites are volunteering their time to knock on doors. Thirty-year-olds compare Booker to politicians they've only read about, like John Lindsay and Robert Kennedy. And Booker has a rare gift for making young, well-educated professionals abandon their cynicism about politics.

"I'm looking for someone who is committed to something they really care about," says Mark Jacobstein, 32. Jacobstein sold his Internet company in May; now he's a full-time Booker volunteer. "I'd been forewarned that he was the most amazing person I'd ever meet," Jacobstein says. "And as a New Yorker, I was immediately skeptical. But it was true. There's something so passionate about him and about the way he talks about lifting up the city that is very real and very unusual."

And, much as Andrew Cuomo is attempting to do in the governor's race in New York, Booker is dusting off the politics of 30 and even 40 years ago, retrofitting them for his generation. "We haven't had a great world war," he says, "we haven't had a great depression. We've been living in an era of great prosperity, but that doesn't mean that we can't come and make this real substantive difference."

James, however, is an opponent of formidable powers, one who's amassed a goodly share of chits to cash in. James can make a good case that both Governor Jim McGreevey and Senator Jon Corzine owe the Newark mayor their jobs, and both have taken to the streets for him.

Booker's out-of-state support, his suburban background, and his golden-boy image give James and his campaign a sizable target. "The fact that he seems to have other ambitions undermines his purported commitment to Newark," says McGrath. "The fact that he hangs out with and gets contributions from Barbra Streisand and Jack Kemp has given him more of a national appeal. He moves into Newark and sees political opportunity here."

But finally, what makes the conflict so potent is that the older generation of black leadership does not want to be displaced, even if the battle has moved on. "They will fight to the end to hold on to it," says Queens minister and former congressman Floyd Flake. "The younger guys are going to have to make their way, because what's really most threatening to them is that here is a generation of kids that are not locked up in the struggles of the civil-rights era. And the older generation is saying, 'They're not ready because they're not black enough'? It's a sad indictment on us as a race."

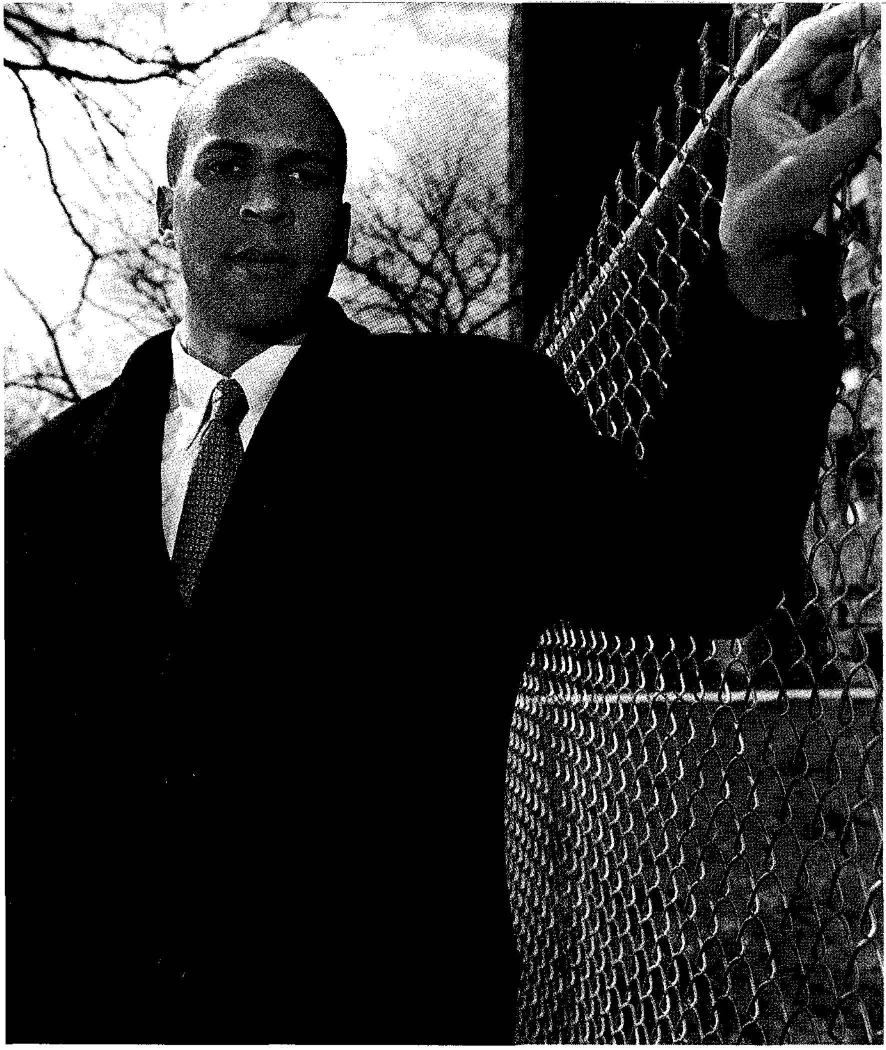
CORY BOOKER GETS INTO THE ELEVATOR of the Brick Towers housing project in Newark's Central Ward, where he's lived for the past four years, followed by two elementary-school girls. One of them, a fourth-grader with a big, shy smile, knows Booker, and they chat about school. Then Booker gives her a playful math quiz. "What's 23 take away 19?" he asks. The girl's smile stays painted on her face, and she begins to roll her right foot. She doesn't speak. "Twenty-three take away 19? Can you count it?" The girl keeps smiling.

"Eighteen?" she asks. The elevator stops at the fourteenth floor, where the girl lives. The doors open. FUCK YOU FUCK YOU is painted on the wall.

Booker counts it up for her. She keeps smiling but doesn't say anything. "Okay, I'll see you soon, right?"

The "penthouse apartment" Booker likes to joke about is a mess: Ward maps are taped to the wall above his television set, a punching bag is suspended from the ceiling in the living room, and there's a stationary bike set up a couple of feet away.

All day, Booker has been talking—with his staff, with voters, to me—about how Newark's children need to be given the opportunities he had growing up. He can



MAKING BOOKER: The candidate outside the Newark projects where he lives.

spew statistics: about the pathetic high-school graduation rates, about the lack of money spent on recreation, about the dangerous playgrounds and decrepit streets.

"The tragic thing about Newark," he says, "is that we sit in one of the richest states in the nation, with the fourth highest per capita income, and we're one of the 50 poorest cities as judged by median income and poverty rate."

Booker is essentially a Clinton Democrat. Parts of his platform (school vouchers, for instance) are borrowed from Republicans, and his emphasis on private enterprise endears him to crusaders like Kemp. But he's also a political showman.

Take his high-profile campaigns to crack down on Newark's drug dealers. Back in 1999, just a year after being elected, Booker pitched a tent in the middle of one of the city's most notoriously and stubbornly violent housing projects, refusing to leave—or to eat, for that matter—until the police came in or the drug dealers moved out. The dealers were none too pleased. They dumped feces on his tent and kept him up at night with catcalls and threats. Finally, ten days later, the cops were shamed into helping out. Booker emerged 25 pounds lighter, but with the kind of credibility and name recognition a thousand mailings couldn't buy.

The next summer, Booker took his campaign on the road, driving an old RV from drug spot to drug spot, waiting for the media, and the cops, to follow suit. Stunts like these are the things that get a precocious city councilman full-page spreads in *Time* magazine and segments on *60 Minutes.*

Booker is a practicing Baptist, and his oratory clearly reflects that tradition. But what may bond him more to some of his constituency is a certain Californian self-help strain. *Actualize* is one of his favorite words. He tells me how a California businessman told him, "We need people like you who can actualize our idealism."

Shortly after trying to coax some rudimentary subtraction out of his fourth-grade neighbor, he said, "It's a tragedy that in too many communities in America, so many of our children never get to actualize God's unique genius inside of them because of a lack of opportunity."

IN EARLY MARCH, BOOKER TALKS TO A highly actualized group of young New Yorkers packed into the Housing Works Bookstore and Café in SoHo. The crowd reflects Booker's pedigree. The Ivy League is well represented, as are New York's tony private schools. The city's big law firms, like Skadden, Arps and Davis, Polk and Wardwell, are out in force.

It's slightly past eight when Booker is introduced, to rock-star hoots. "This is really phenomenal," Booker says. "Four years ago, they said I was a tool of the Jews and a member of the KKK. I haven't figured that one out yet." Pointing to his shaved head, he says, "Now I'm a skinhead too." The crowd cheers. Booker stops for a half-beat, soaks it all up, and dives in again.

When he's done speaking, Suzanne Immerman explains why she's there. She talks about how much help Newark needs, how the city is mired in poverty despite the economic explosion of the nineties. Then she stops. "Part of it is, I think I can get in now on the ground floor," she says, a little dreamily. "I think he could be president. I truly do."

Some who know Booker well believe that the New Jersey governorship is a ticket he will punch eventually. But even some of his biggest fans concede that this time, Sharpe James might be too intractable.

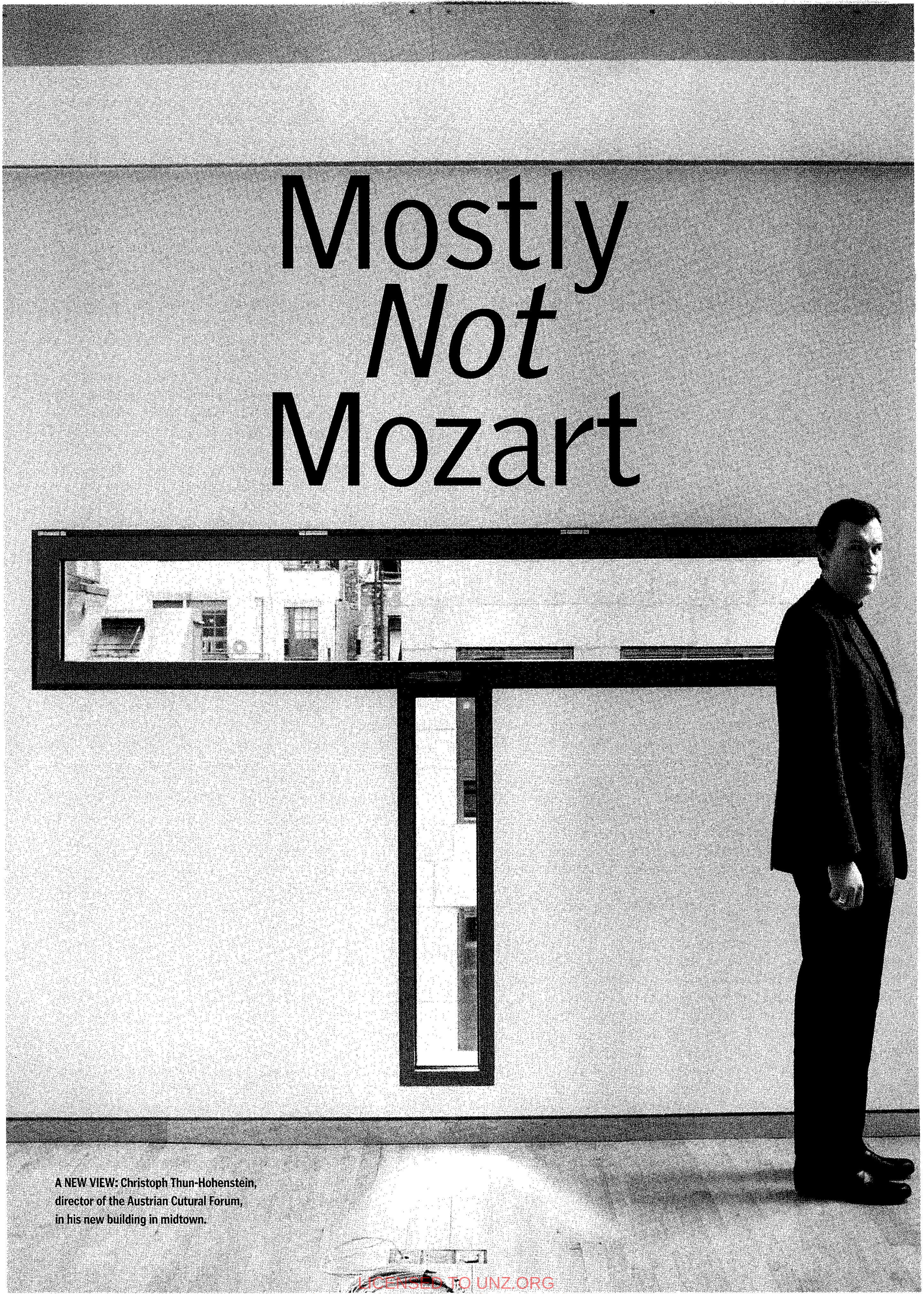
Al From, chairman of the Democratic Leadership Council, is also a Booker supporter. "He has gone into politics with a mission to reform Newark," From says. "And he's shown a remarkable resolve. Regardless of what happens here, he has a terrific future."

Booker insists he's not interested in thinking about the future. While he says he doesn't plan on finishing out his career in Newark's City Hall (he wants to enact term limits but hasn't decided on two or three terms), he wants to spend the next decade helping to fix his adoptive city: "Sharpe James is running a campaign that uses every attempt possible to distract voters from the issues. He's making racial allegations; he's appealing to people's worst fears. And if all he can bring to the table is negativity and bigotry, then he's going to lose."

Booker is talking about the blacker-than-thou themes that James has been hammering on for weeks. "I have a purpose right now that gives my life meaning," Booker says. "That's to empower the city of Newark, to be part of a struggle for justice in the city. I mean, governor? President? Senator? Those titles sound really fancy. But I don't want my power to come from my title or from the job that I hold. I think our greatest power should come from inside us and who we are."

Of course, Sharpe James may have a different idea about power. May the best man actualize. ■

Mostly *Not* Mozart



A NEW VIEW: Christoph Thun-Hohenstein, director of the Austrian Cutural Forum, in his new building in midtown.

His English may be slightly fuzzy, but Christoph Thun-Hohenstein's mission is crystal clear: to make the Austrian Cultural Forum as provocative on the inside as its startling new East 52nd Street home is from the outside. By Jennifer Senior

CHRISTOPH THUN-HOHENSTEIN MOVED TO the United States just two and a half years ago, but he already speaks a fluent, firecracker English. True, certain prepositions still elude him ("I am the fastest walker of Manhattan!"), and true, he still makes the occasional chopped salad of American film titles ("Have you seen *Three Angels for Charlie*?"). But periodic lapses in the American idiom hardly sabotage his credibility as director of the new Austrian Cultural Forum, which opens with a bang this Thursday. *Particularly* when he's trying to convince me, over lunch, that there's more to Austria than Klimt, lederhosen, and yodeling.

"I've seen the movie *Sound of Music*," he says, gamely waving his fork. "I'm a great admirer of the Vienna Philharmonic. And I noticed in the movie *Three Angels for Charlie* there was a joke about a dirndl." He chuckles. "But there are other very important aspects of what Austria has achieved—and can achieve—in the arts. And it's really our task to make those much better known. It's to make people *forget* about the lederhosen. And the dirndl."

MANY NEW YORKERS HAVE SAMPLED A LECture or two at Goethe House. The film series at the Alliance Française has had a loyal following for years. But few of us, with the possible exception of our aging population of Viennese émigrés, have ever even heard of the Austrian Cultural Forum, which until recently occupied a nondescript brownstone at 11 East 52nd Street and stuck with a predictable repertoire of Mozart recitals and art exhibits.

Thun-Hohenstein (pronounced *toon-HONE-shtine*) hopes all that will change on Thursday, when the Forum reopens as a bustling, *mitteleuropaïsch* culture bazaar that's part P.S. 1, part Kitchen, part Angelika Film Center, and part 92nd Street Y. If he gets his way, it will become a place where Gwyneth Paltrow drops in to read aloud from works by Elfriede Jelinek; Susan Graham swings by to regale smaller audiences with her arias; and promising young visual artists—from both Austria and the United States—show their work.

This might sound overly ambitious for a city as culture-saturated as Manhattan, but the Forum has something going for it that other institutions do not: its space. In 1998, the Austrian Foreign Ministry razed the Forum's old building and began the construction of a slim, zinc-plated tower designed by Raimund Abraham. Even before it was complete, critics declared it the city's most significant new building since the Seagram headquarters opened in 1958, comparing it, variously, to guillotines, metronomes, and Easter Island totems.

That this innovative structure exists at all, slicing through sedate midtown, is astonishing enough. More astonishing, however, is that even as Austria moves ominously to the right, its government has selected Thun-Hohenstein, a man of emphatically progressive tastes, as its cultural ambassador.

"Christoph isn't doing the regular, touristy Mozart-kugel-Sacher-torte-Wiener-schnitzel bullshit," says Stefan Sagmeister, an Austrian-born graphic designer who's done memorable CD covers for Lou Reed, David Byrne, and the Rolling Stones. "I was just so surprised that the Austrian government would *let* someone like this at the helm."

Tall, charismatic, and bristling with energy, Thun-Hohenstein, 42, appears to have a perfect blue-blood pedigree: He descends from a 900-year-old family of aristocrats (one of whom briefly ruled Bohemia), holds a double doctorate in law and philosophy, and spent most of his career as a diplomat, hopscotching from post to post in Africa and Europe.

"Christoph isn't doing the regular touristy Austria bullshit. I was just so surprised that the Austrian government would *let* someone like this at the helm."

Yet Thun-Hohenstein's vision for the Forum is anything but traditional. It can't even be described as modernist, like that of the Neue Galerie, the gorgeous new museum on Fifth Avenue devoted to early-twentieth-century German and Austrian art. In fact, he's kicking off the first season with "Transforming Modernity," a program that includes a two-day symposium on the impact of electronic culture, a week of avant-garde cinema called "VISIONary," and the "Mahler 21 Project"—concerts in which Mahler is played by chamber musicians and then remixed electronically. (These will be in the Forum's sleek, 75-seat auditorium, where the piano is stored in the ceiling.)

When Thun-Hohenstein first got to New York, Leon Botstein, music director of the American Symphony Orchestra, worked with him on a project about composer Ernst Krenek. Botstein has since watched his friend put together the program for the Forum. "You have to remember, Christoph represents a country whose leader is connected to a very xenophobic tradition," he notes. "So he's trying to show a diverse range of artists in order to underscore a point: A nation shouldn't be confused with its government."

THUN-HOHENSTEIN AND I ARE NO LONGER discussing lederhosen. We are now discussing "Sprockets." He has never seen "Sprockets," and he has seen only a couple of episodes of *Saturday Night Live*. But he knows who Mike Myers is.

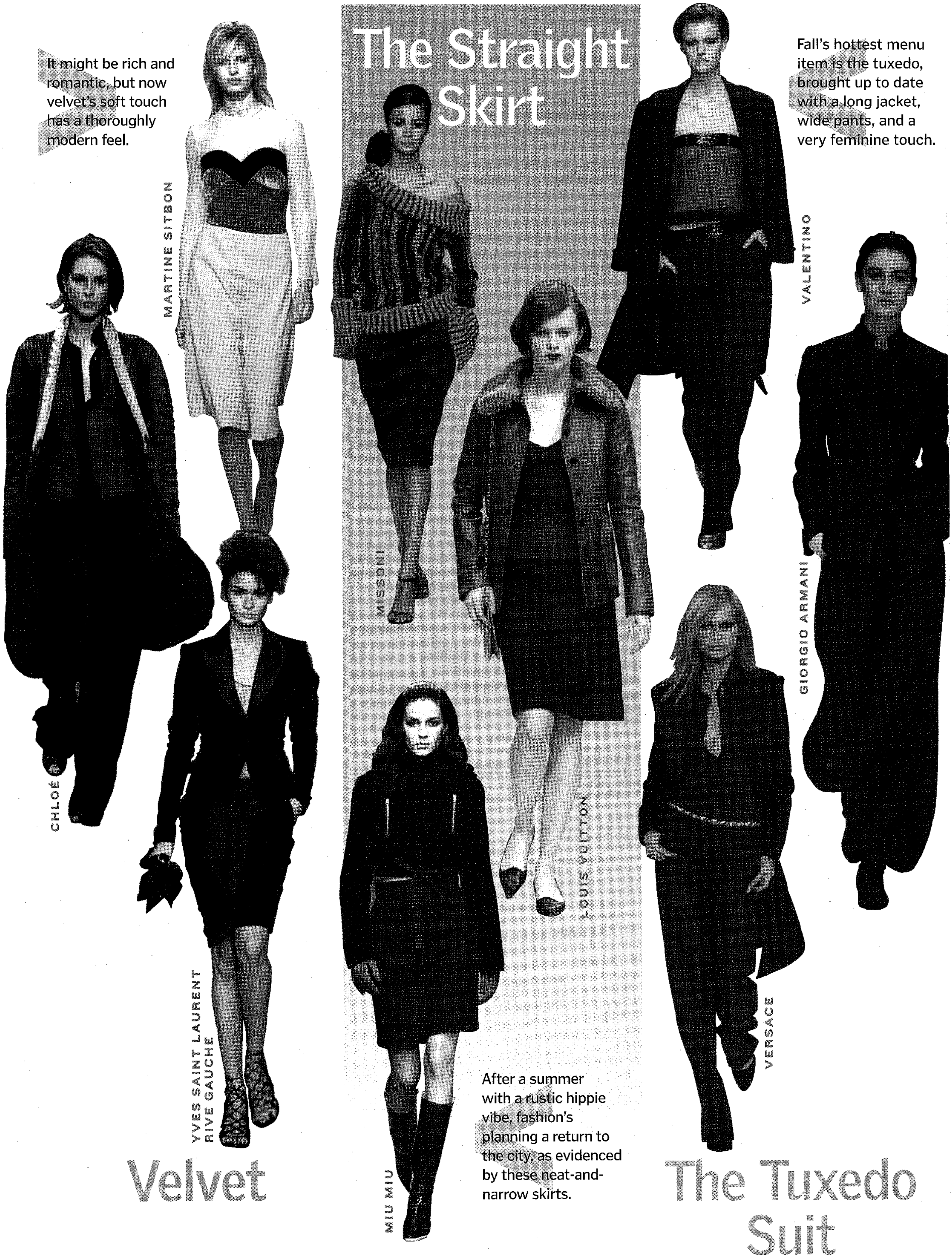
"Okay," I tell him. "So in this skit, Mike Myers plays a guy who's the host of a German variety show. It's all very abstruse and conceptual and peculiar. He interviews actors from the Theater of Unhappiness. He talks about paintings called *Scabs on Canvas*. And he wears"—I realize at this moment that Thun-Hohenstein is wearing black pants, a black turtleneck, and a black blazer—"exactly what you're wearing."

This observation seems to amuse him. "Austrians are between Germans and Italians," he says. "You have this mixture between the German profundity and the Mediterranean lighter approach to life." He smiles, then sighs. "It's a pity I don't know this Mike Myers character."

The next day, he pulls me aside, telling me he has given some more thought to the Austrian sense of humor. "You know," he says, "one of the greatest Austrian writers was Thomas Bernhard. And there is also a comic side to Bernhard. To confront Mike Myers with Thomas Bernhard would be terrific. To have him come to the Austrian Cultural Forum and subvert this image from *Saturday Night Live* would be wonderful. I have no idea what the result would be." ■

PHOTOGRAPHED BY ETHAN HILL

The Straight Skirt


MARTINE SITBON
CHLOÉ
YVES SAINT LAURENT RIVE GAUCHE
MISSONI
LOUIS VUITTON
MIU MIU
VALENTINO
GIORGIO ARMANI
VERSACE

After a summer with a rustic hippie vibe, fashion's planning a return to the city, as evidenced by these neat-and-narrow skirts.

Velvet

It might be rich and romantic, but now velvet's soft touch has a thoroughly modern feel.

The Tuxedo Suit

Fall's hottest menu item is the tuxedo, brought up to date with a long jacket, wide pants, and a very feminine touch.

PHOTOGRAPHS BY firstVIEW.COM

Autumn in New York

What will you be wearing this fall (and seeing in stores as soon as June)? At the European shows, designers offered stylish remixes of their greatest hits—and got the front row's feet tapping. **By Mark Holgate**

GIVEN WHAT'S GOING ON IN THE WORLD, IS IT any wonder that we're all looking for a little security mixed with a dash of optimism right now? Judging by the European collections that came to a close last month, it looks like fashion designers are feeling the same way. How else to explain the prevailing mood of the newly scaled-down run of shows? Designers took a kind of back-to-basics approach, finding solace in their signature looks. Forget the recycling of bygone decades that has dominated fashion for many a season; next fall is about each designer revisiting his or her personal best and bringing it up to date with a bang.

Giorgio Armani went back to the simple combination—endless variations on jackets and pants—that made his name in America more than twenty years ago. Tom Ford hit the spot with his collection for Gucci, returning the label to what it always does best: the sexy urban cool of throw-'em-on furs, slinky dresses, and supertight pants shaded black and updated with great oversize coats and jackets. Karl Lagerfeld deftly reworked some of Chanel's icons—the gilt chain bag, the cardigan jacket, the little black dress—and made them look utterly relevant again. And Miuccia Prada, perhaps in homage to the hits from years gone by currently on sale in her SoHo store, was visited by the ghosts of Prada past—the gold sequins, the lipstick print, and, most notably, the black nylon that evoked the beginning of Prada fever in the early nineties. (Incidentally: With the style flock buzzing again around Chanel's quilted-leather-and-gilt-chain bag, it can only be a matter of time before the classic Prada black nylon bag enjoys a rerun.)

Of course, it isn't just nostalgia that's driving designers; there's an economic thread running through this thinking. In these financially tough times, it pays to play to your strengths. But fashion these days is also far less about slavishly following trends than it is about keeping abreast of what your favorite designers are doing and what cool new items they've come up with. By giving their customers a little bit of what they loved in the past, spliced with something new, designers hope they'll be able to entice people to spend again.

There are certainly fewer of the rural-idyll, peasanty looks that designers have been ploughing the past few seasons—and that made some women want to run back to the city. Look to fall 2002 for the rise of delicious, adult clothes: more tailoring, more glamour, more polish. Both Marc Jacobs at Louis Vuitton and Michael Kors at Celine made a strong case for this: the former with his Tippi Hedren–inspired straight skirts, leather bomber jackets, and Inuit-by-way-of-Courrèges parkas; the latter with one of the chic-est takes on the utilitarian theme—parkas, cargo pants, and distressed-leather jackets—that percolated through Paris.

For those of you who prefer to strip down rather than bundle up come fall, there was plenty of summer-weight, flash-some-flesh fashion. Some of it looked good: pale pearlescent tones of cream, gray, and pink—a nice contrast to the ubiquitous black—and loads of miniskirts, made more substantial when shown with the season's boots. More perplexing, there was also an endless array of shorts. We assume that's because ever-earlier delivery times mean fall clothes can turn up in stores in the middle of a July heat wave. On the other hand, of course, you can always blame global warming.

The Suede Coat

FENDI
JIL SANDER
MAXMARA

Who needs fur? The suede coat—best in warm earth tones—lends the season a touch of low-key luxe.

Lean Pants

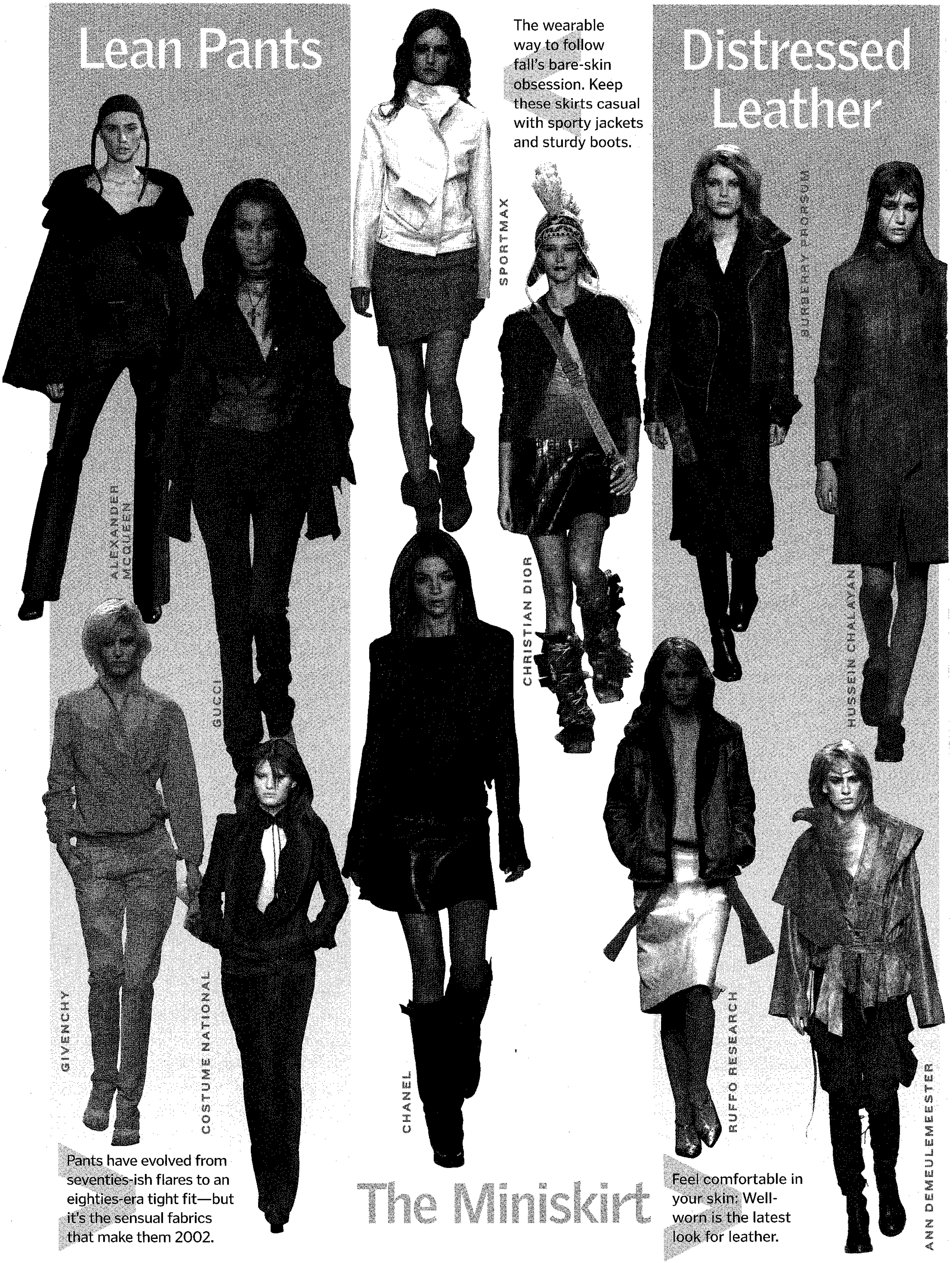
Pants have evolved from seventies-ish flares to an eighties-era tight fit—but it's the sensual fabrics that make them 2002.

The Miniskirt

The wearable way to follow fall's bare-skin obsession. Keep these skirts casual with sporty jackets and sturdy boots.

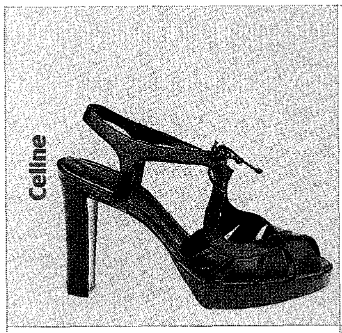
Distressed Leather

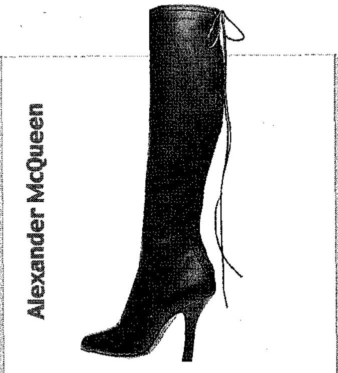
Feel comfortable in your skin: Well-worn is the latest look for leather.

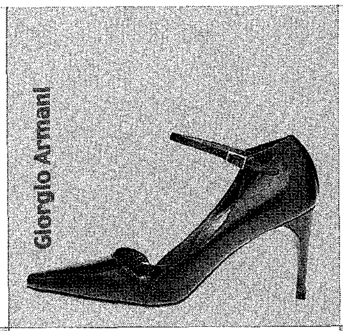

ALEXANDER MCQUEEN
GUCCI
GIVENCHY
COSTUME NATIONAL
SPORTMAX
CHRISTIAN DIOR
CHANEL
BURBERRY PRORSUM
HUSSEIN CHALAYAN
RUFFO RESEARCH
ANN DEMEULEMEESTER

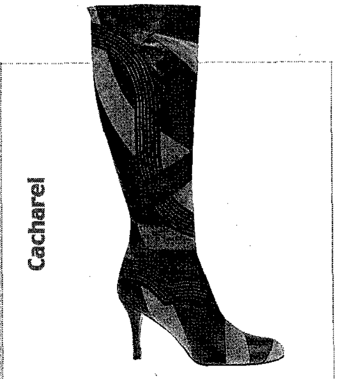
Foot Patrol

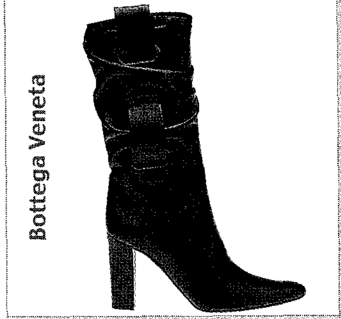
Fall's shoes and boots are anything but pedestrian.

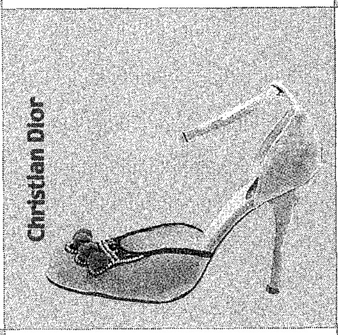

Celine

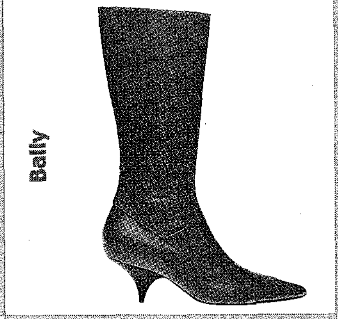

Alexander McQueen

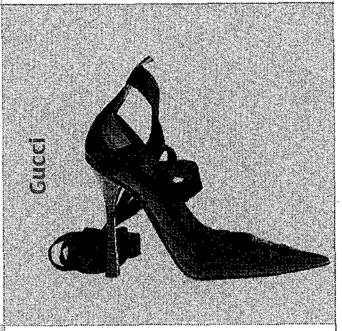

Giorgio Armani

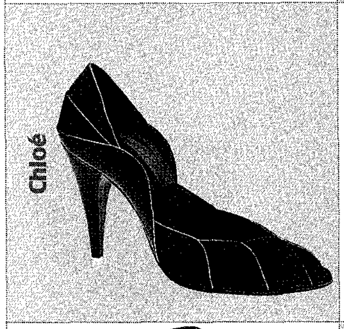

Cacharel


Bottega Veneta


Christian Dior


Bally


Gucci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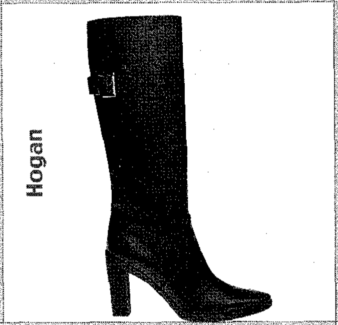
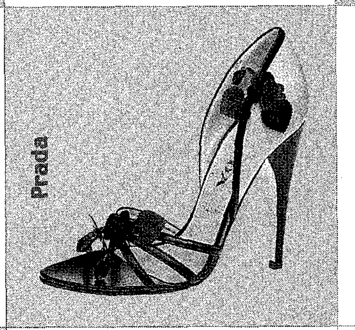
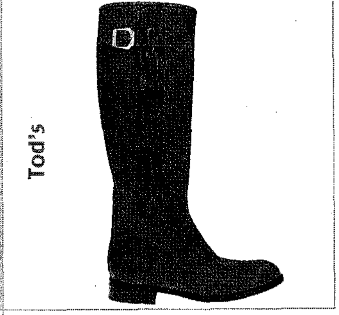
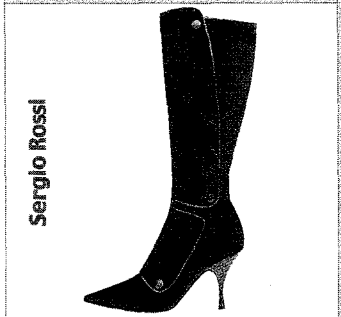
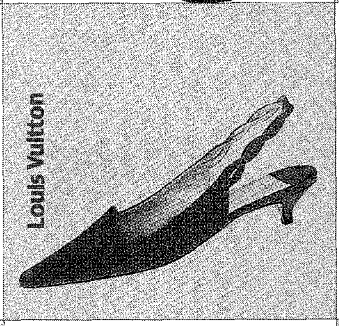
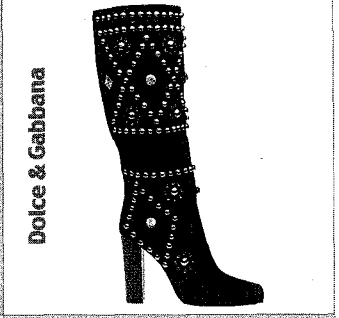

Hogan

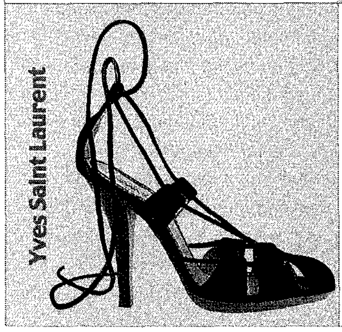

Prada

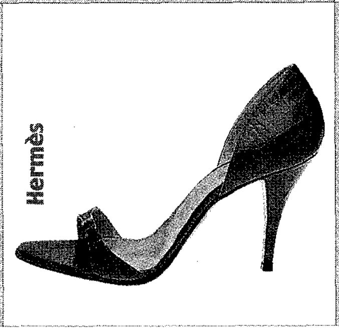

Tod's

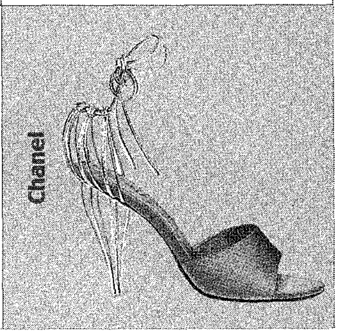

Sergio Rossi


Louis Vuitton


Dolce & Gabbana


Yves Saint Laurent


Hermès


Chanel

High, high heels: If you love 'em, you'll be rejoicing this fall. Stilettos abound, decked with period detailing—be it forties (Celine, Giorgio Armani) or fifties (Prada, Hermès)—and a high dose of glamour, including embroidery (Christian Dior), gold piping (Chloé), and satin (Chanel, Louis Vuitton). Yearning for a more foot-friendly option? There is a smattering of flat (Tod's) and kitten-heeled (Bally) boots out there. These work well with fall's utilitarian parkas and cargo pants, as do the slew of new buckled (Hogan) and slouchy (Bottega Veneta) styles. Boots also turn up for evening—or day, if you're more of an exhibitionist—in velvet (Sergio Rossi), or with studding (Dolce & Gabbana), patchwork (Cacharel), or corset-inspired lacing (McQueen). One final thing: Don't get tied in knots over next season's ubiquitous wrapped and tie-strapped options (YSL, Gucci). If you hate your ankles, wear these shoes with fall's skinny pants.

PHOTOGRAPHED BY ANTONIS ACHILLEOS. FASHION EDITOR: MONICA SCHWEIGER.

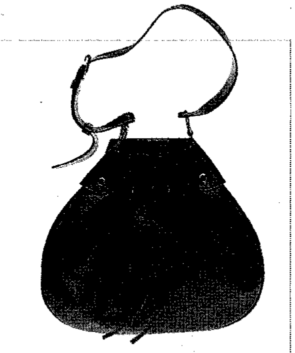
Baggage Claim

Whether tiny clutches or oversize sacks, the season's bags will be hard to keep at arm's length.

Ruffo

Moschino

Miu Miu

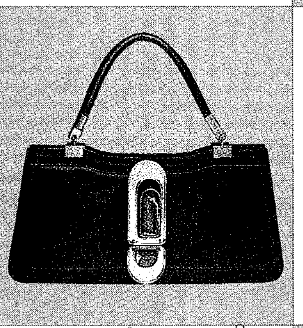

Tod's

Yves Saint Laurent

Bottega Veneta

Celine

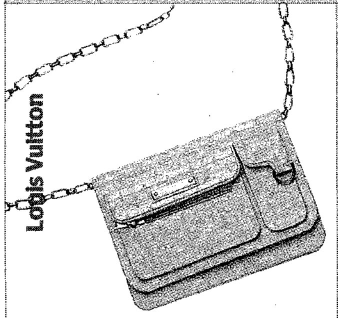
Christian Dior


Chloé

Chanel

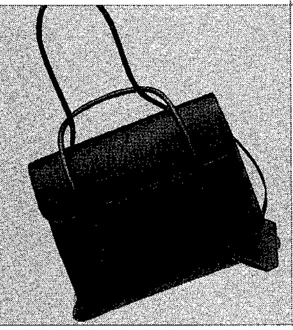
Emporio Armani

Fendi


Louis Vuitton

Gucci

Hogan


Hermès

Prada

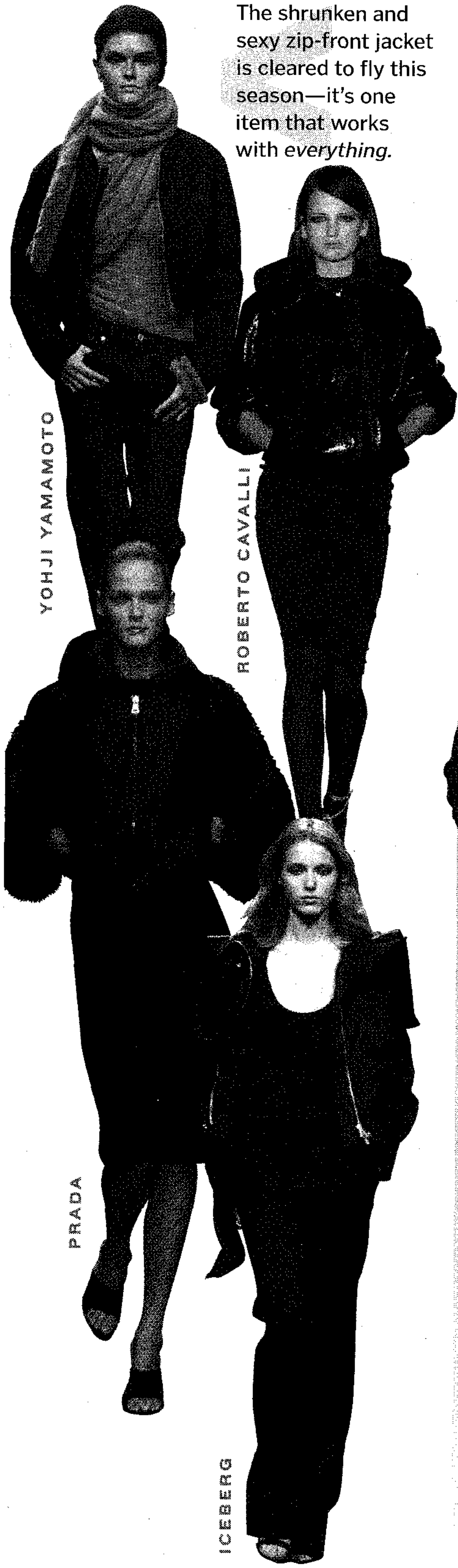
Salvatore Ferragamo

To get a handle on next season's bags, remember three things: (1) **Practicality is key.** If designers have their way, you'll be carrying around a capacious bag that's either hand-held (Gucci, Salvatore Ferragamo, Miu Miu) or suspended from a substantial shoulder strap (Tod's, Bottega Veneta). But, so these bags don't feel too rigid, squashy shapes in soft fabrics rule: shearling (Celine, Ruffo), suede (Hogan), or corduroy (Emporio Armani). (2) **Old-fashioned glamour is good.** For day, it works best as couture-quality embroidery (Dior) or hand-tooled silver handles (YSL). Gilt chain straps are back (Chanel, Louis Vuitton), as are—yet again—vintagey details: jeweled clasps (Chloé), lace (Prada), velvet (Moschino), and beading (Fendi). (3) **A reworked classic always looks great.** After five years at Hermès, designer Martin Margiela has come up with his first bag for the house, which puts a fresh spin on the timeless Kelly. Its name? The Initial, naturally.

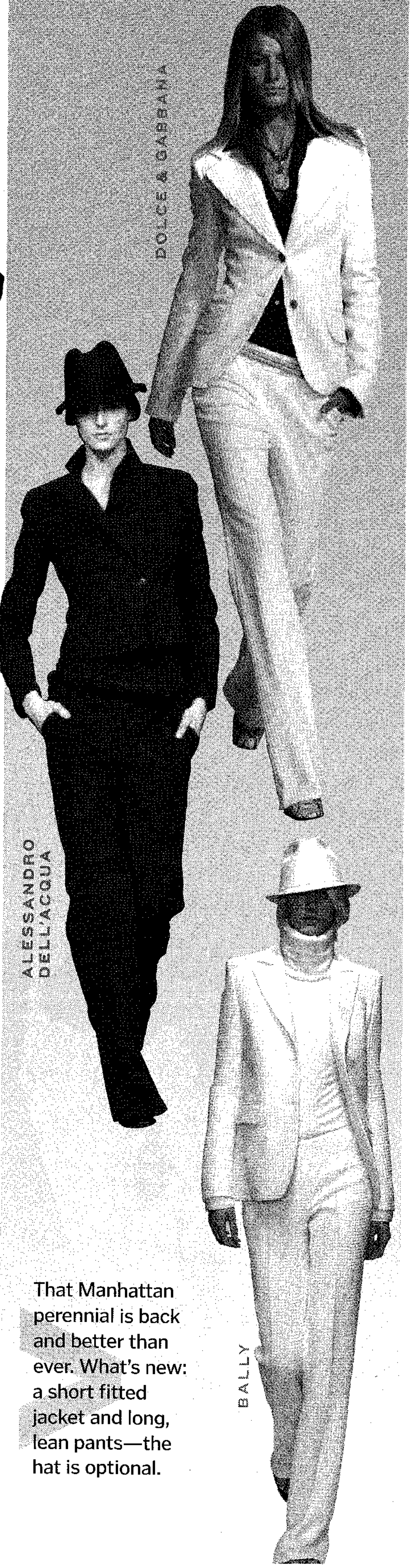
PHOTOGRAPHED BY ANTONIS ACHILLEOS. FASHION EDITOR: MONICA SCHWEIGER.

The Bomber Jacket

The shrunken and sexy zip-front jacket is cleared to fly this season—it's one item that works with *everything*.


YOHJI YAMAMOTO
ROBERTO CAVALLI
PRADA
ICEBERG

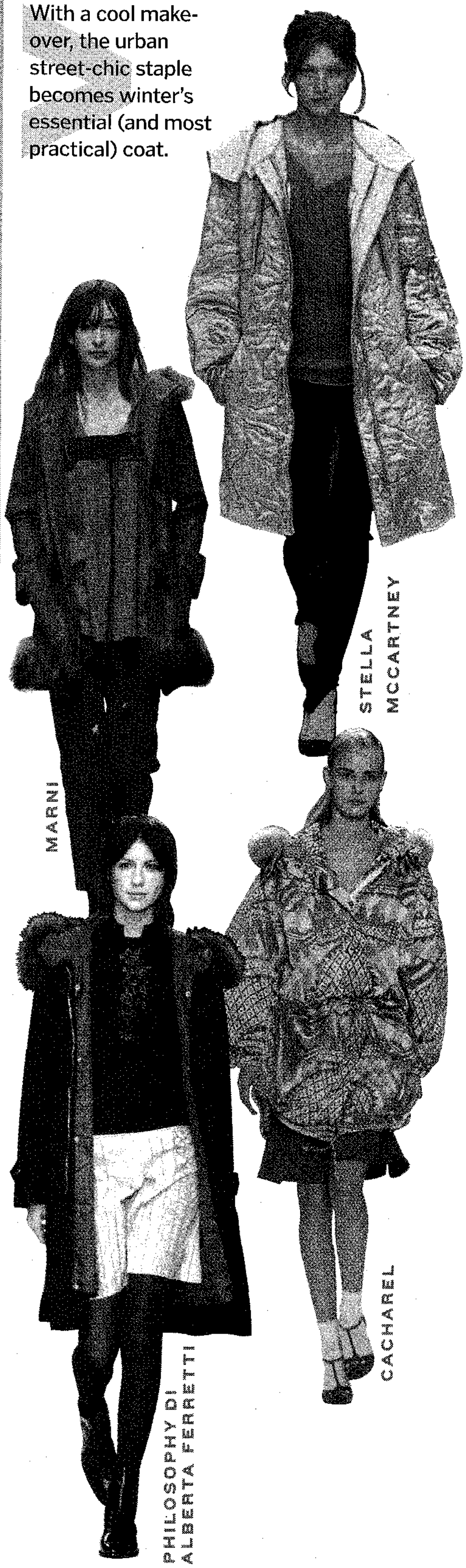
The Slim Suit

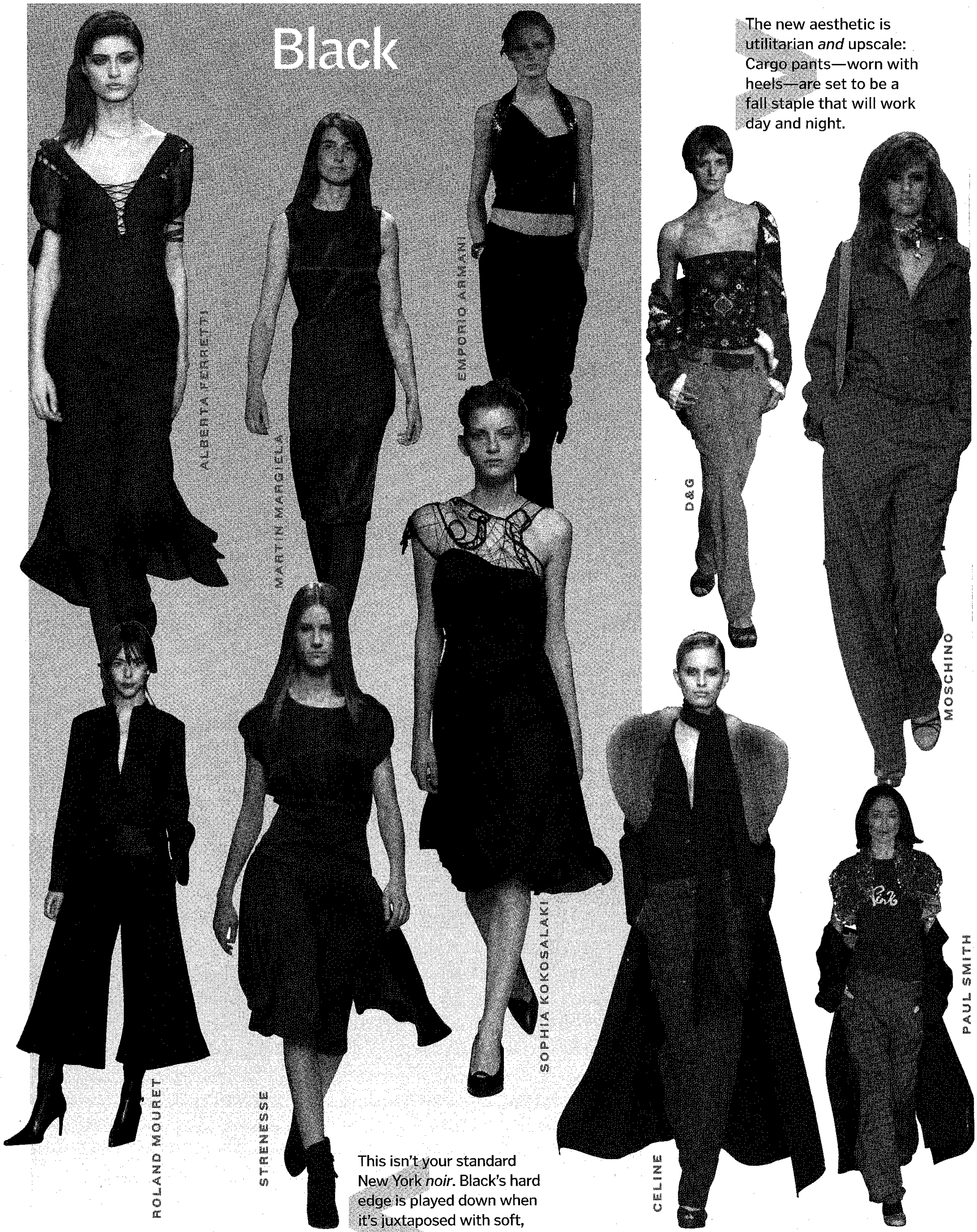

DOLCE & GABBANA
ALESSANDRO DELL'ACQUA
BALLY

That Manhattan perennial is back and better than ever. What's new: a short fitted jacket and long, lean pants—the hat is optional.

The Parka

With a cool make-over, the urban street-chic staple becomes winter's essential (and most practical) coat.


STELLA MCCARTNEY
MARNI
PHILOSOPHY DI ALBERTA FERRETTI
CACHAREL



Black

This isn't your standard New York *noir*. Black's hard edge is played down when it's juxtaposed with soft, feminine fabrics: satin, velvet, and chiffon.

ALBERTA FERRETTI

MARTIN MARGIELA

EMPORIO ARMANI

ROLAND MOURET

STRENESSE

SOPHIA KOKOSALAKI

Cargo Pants

The new aesthetic is utilitarian *and* upscale: Cargo pants—worn with heels—are set to be a fall staple that will work day and night.

D&G

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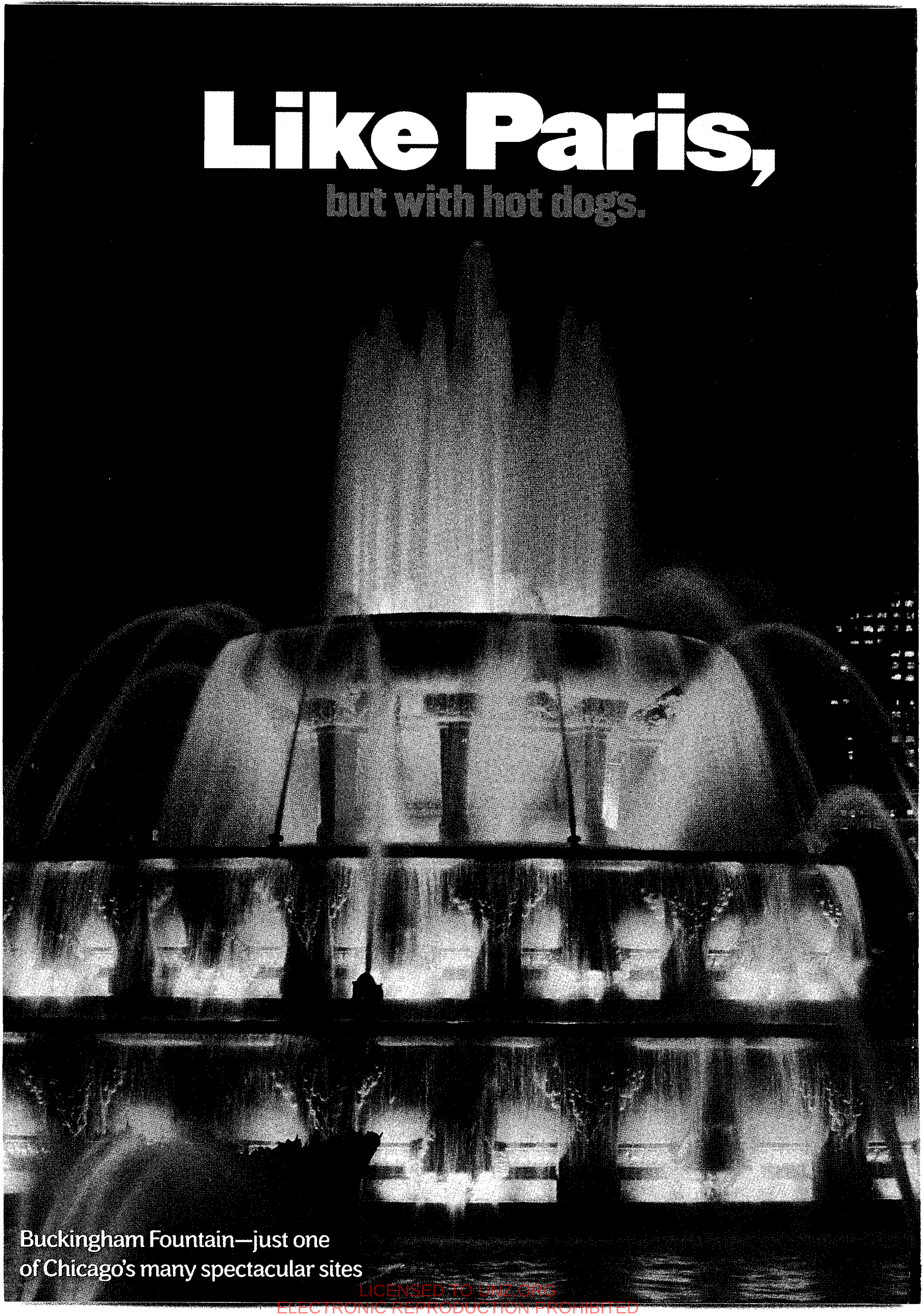
Like Paris,
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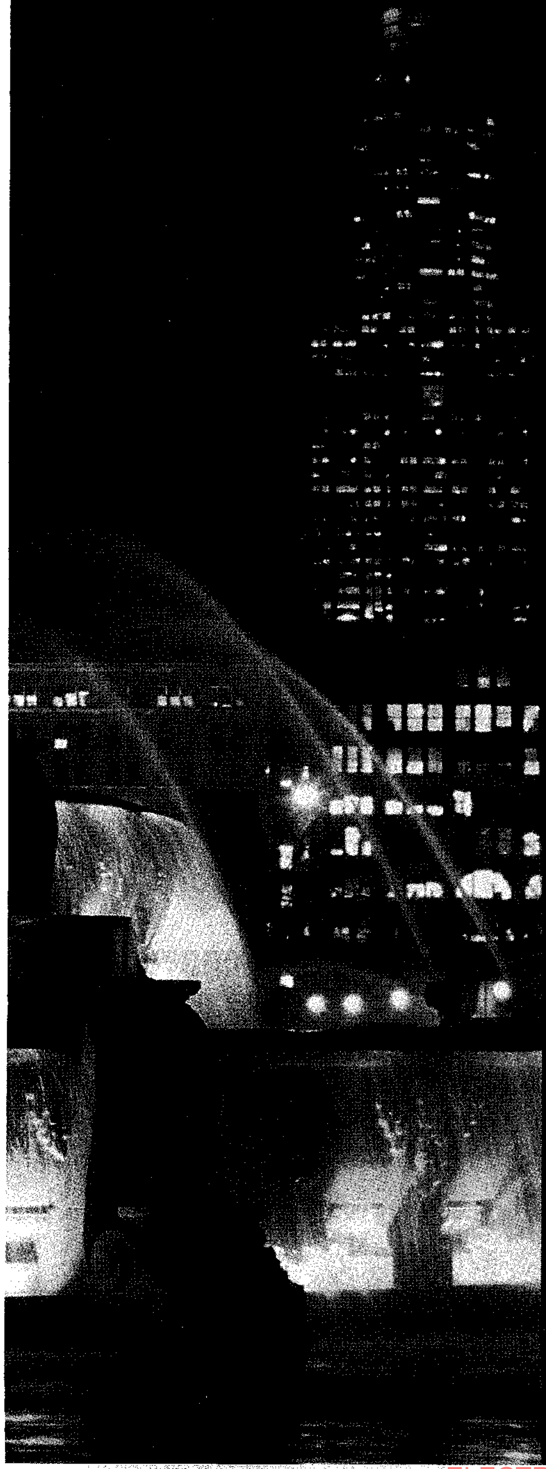
of Chicago's many spectacular sites



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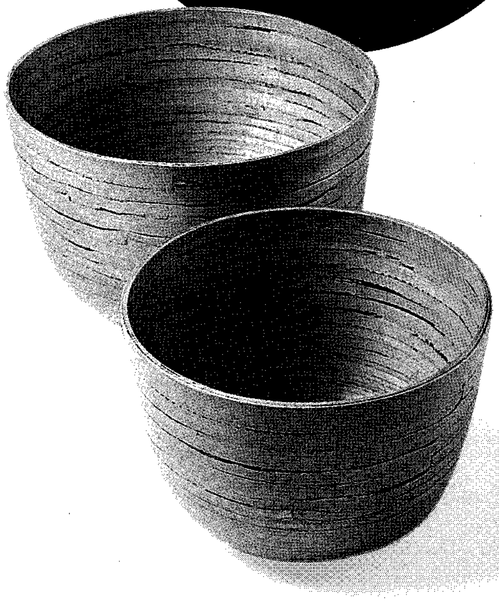
Chicago mag.com

Best Bets

IMA SUQI

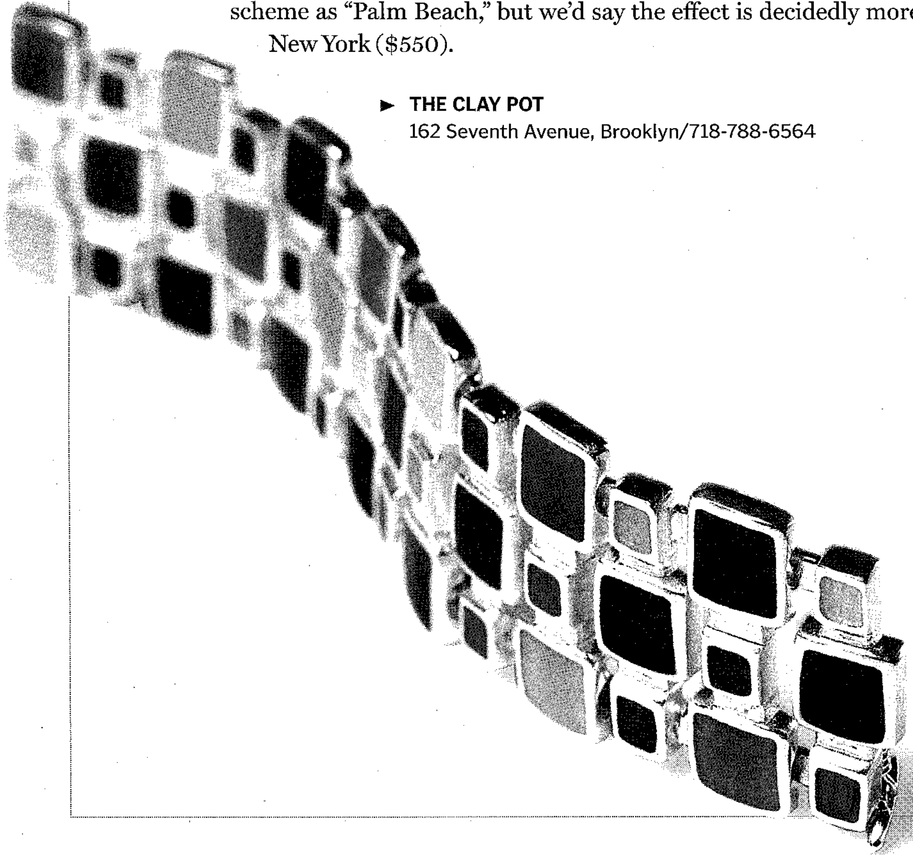


Salad Days Contrary to what you fashion types might think, bamboo isn't just for bag handles. These big bowls (the small one is ten inches in diameter) are food-safe and come in six colors. Just treat them as you would any wooden salad bowl—hand-wash only (small, $30; medium, $38).

► **BLOOMINGDALE'S**
1000 Third Avenue, at 59th
Street/212-705-2000

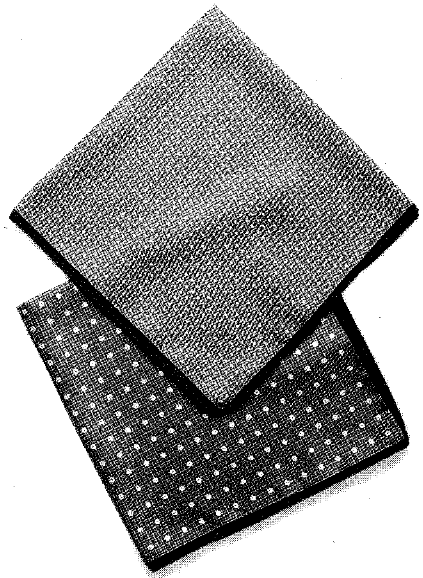
Wrist Watch Printmaker turned jeweler Lori McLean's Tile bracelet is made of bright resin squares set in sterling silver. She describes the color scheme as "Palm Beach," but we'd say the effect is decidedly more New York ($550).

► **THE CLAY POT**
162 Seventh Avenue, Brooklyn/718-788-6564



Weave Tales We love rag rugs because they're fun, foot-friendly, and machine-washable. Perfect for the summer share, this one is also available in blue and mango, in sizes ranging from a small mat ($16.95) to a hefty eight by ten feet ($195).

► **CRATE & BARREL**
650 Madison Avenue,
at 59th Street/212-308-0011



Squares Pegged Forget wild, patterned ties—pocket squares are a much more sophisticated way to stand out in a crowd of suits. Paul Stuart's hand-stitched silk ones, in two sizes, are made in Italy and come in blue, pink, orange, lavender, and khaki ($39.50).

► **PAUL STUART**
Madison Avenue at 45th Street
212-682-0320

PHOTOGRAPHED BY ERIC PIASECKI

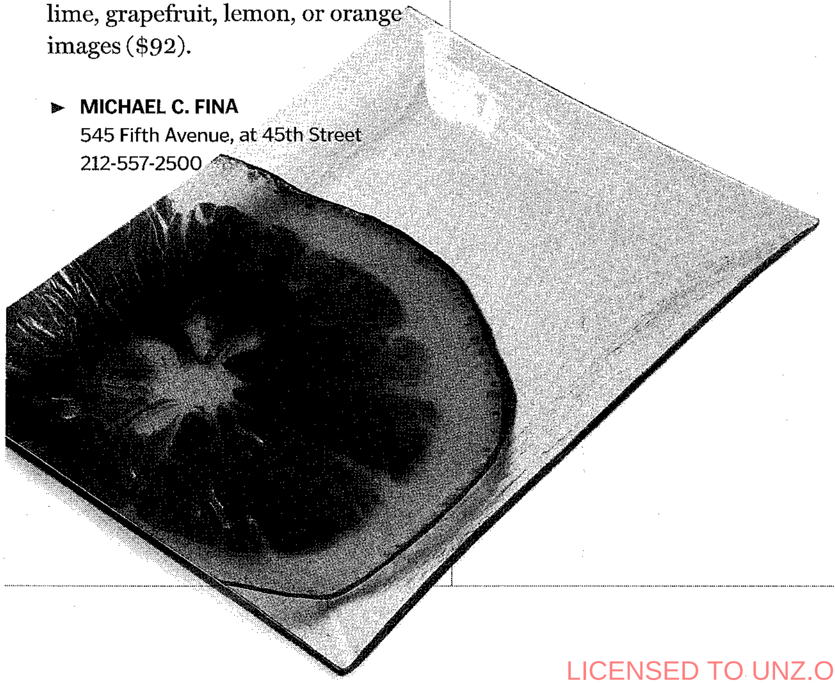
Kept in Stitches Elizabeth Powell's totes, bags, and wallets are all handmade in Brooklyn—and are sweet, homespun alternatives to the stuff you'll find on Madison Avenue. Some come with silk-screened patterns or funky color combinations (purse, shown here, $190; wallet, $120).

► **AUTO**
805 Washington Street
212-229-2292

► **BARK**
369 Atlantic Avenue, Brooklyn
718-625-8997

Bearing Fruit Annieglass's martini tray has a lime floating on it instead of the expected olive. It's a silk-screened photo that's fused onto the glass during firing, so it won't chip or peel. The result is dishwasher-safe. There are also similarly embellished trays, salad plates, and chargers, with a choice of lime, grapefruit, lemon, or orange images ($92).

► **MICHAEL C. FINA**
545 Fifth Avenue, at 45th Street
212-557-2500



Cross Checking Bowling shoes have been the rage for a few seasons now, but Bally's latest are brighter and springier than most. They come in your choice of cactus (pictured), black, navy, brown, white, or Riva red (women's, $195; men's, $225).

► **BALLY**
628 Madison Avenue, at 59th Street
212-751-9082

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TOP PICKS: From left, blouses from French Connection, DKNY Jeans, H&M, Bebe, and Phelgye.

Country Time

Adopting one of spring's hottest looks is a breeze: Pair one of these floaty, just-hippie-enough tops with your favorite 501s.

It's the rare New Yorker who doesn't show her hippie side in warmer weather—after all, buttoned-up fare doesn't really cut it for cutting loose on sunny weekends. But this spring, floaty peasant tops and ethnic blouses aren't just for the beach—our favorites will take you just about anywhere.

French Connection's delicate floral top ($78 at Bloomingdale's) has a sweet country feel to it—dress it down with jeans or up with a skirt. We also love **H&M**'s ($9) long-sleeved beige style.

For a more exotic look, try **Bebe**'s casual, mirror-decorated blouse ($39) or **Phelgye**'s cheery lavender version ($48 at Bloomingdale's). **DKNY Jeans**' groovy embroidered number ($79 at Bloomingdale's) is great with faded low-risers for spring shopping excursions—and over your bikini when things really heat up.

Picks of the Week

10/10 Optics has designer frames and sunglasses from Calvin, Oakley, Silhouette, and more, for 20 to 70 percent off; Alain Mikli glasses were $249 to $350, now $89 to $175. 168 Fifth Ave., near 22nd St. (212-366-1010); A.E., M.C., V.; Mon.–Thurs. 9:30–7, Fri. 10–6:30; Sun. noon–5:30; 4/15–5/10.

Knoll's iconic modernist furniture designs (from Mies van der Rohe and Frank Gehry to Isamu Noguchi) are now 55 percent off, from $181 for a Bertoia side chair to $9,778 for a Florence Knoll sofa. 105 Wooster St. (212-343-4000); A.E., M.C., V.; Fri. noon–7, Sat. 11–5; 4/19–4/20.

Donghia's home accessories, plus furniture (wicker pieces, upholstered ones, dining tables) are 50 to 75 percent off at this warehouse sale; a Venetian glass lamp is $350. The Puck Building, 295 Lafayette St. (718-747-1656); A.E., M.C., V.; Mon. 9–6, Tues. 9–8, Wed. 9–4; 4/15–4/17.

Push, a chic NoLIta jewelry store, has everything from basic wedding bands to trendy leather cuffs with gemstones. Now it's all up to 30 percent off, from $115 to $12,250. 240 Mulberry St. (212-334-6947); A.E., M.C., V.; Wed.–Sat. noon–7, Sun. 1–6; 4/17–4/28.

Aeffe USA, the showroom for Moschino, Narciso Rodriguez, Jean-Paul Gaultier, and Alberta Ferretti, has men's and women's spring clothes for 60 percent off. 30 W. 56th St. (212-632-9300); A.E., M.C., V.; Tues.–Thurs. 10–6; 4/16–4/18.

Diesel's hip denim and leather clothes for women, men, and kids are 50 to 75 percent off, from $5 to $175. SSS, 261 W. 36th St., second fl. (212-947-8748); A.E., M.C., V.; Mon., Wed., Fri. 10–6, Tues., Thurs. 10–7, Sat. 10–4; 4/15–4/20.

Malia Mills's trendy swimsuits—famously flattering to almost all body types—are 60 to 90 percent off (up to $40). 255 W. 36th St., eighth fl. (212-563-4006); A.E., M.C., V.; Tues.–Thurs. 10–7; 4/16–4/18.

Shalini's elegant eveningwear, sold at stores like Barneys New York and Bergdorf Goodman, is 60 to 75 percent off, from $200 to $900. 27 W. 9th St., Ste. 2 (212-505-2765); checks accepted; by appointment only Tues.–Sat. 11–7; 4/16–4/20.

The Manhattan Vintage Clothing Show has high-end vintage clothes and accessories from loads of dealers for $5 to $5,000. Admission is $15. Metropolitan Pavilion, 110 W. 19th St. (518-434-4314); A.E., M.C., V.; Fri. 2–7, Sat. 10–6; 4/19–4/20.

Roberta Chiarella's crystal-adorned costume jewelry is 50 to 75 percent off, from $10 to $50. Plaza Fifty Hotel, 155 E. 50th St. (212-751-5710); cash only; Thurs. 10–7; 4/18.

AJA MANGUM

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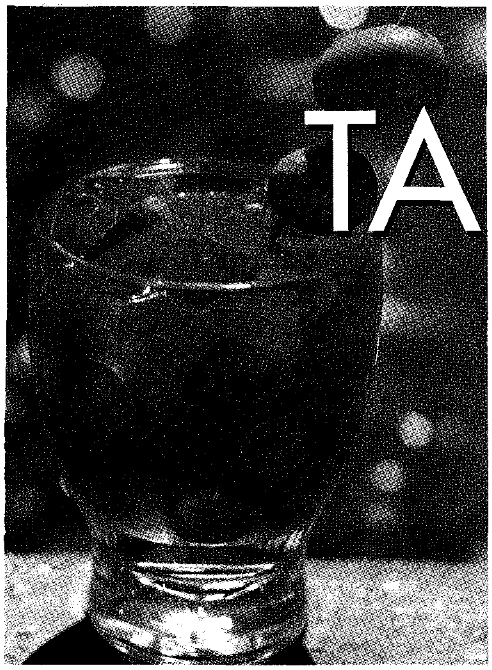
PHOTOGRAPHED BY JOE SCAFURO.



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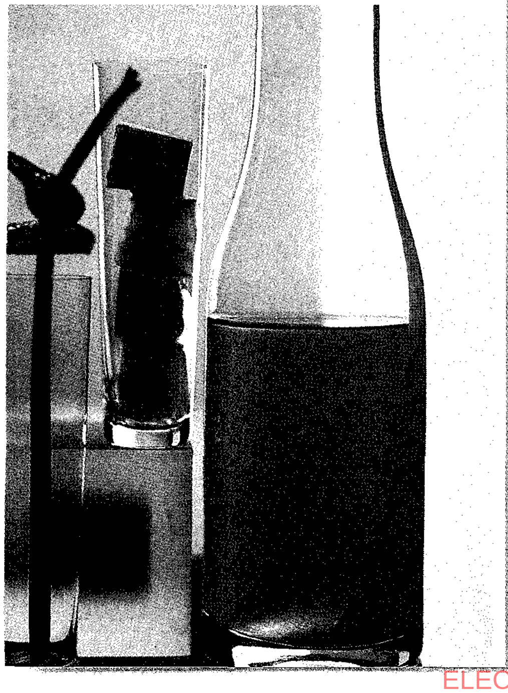

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Culinary Editor, Gillian Duffy hosts this savory experience featuring the city's most notable celebrity chefs including:

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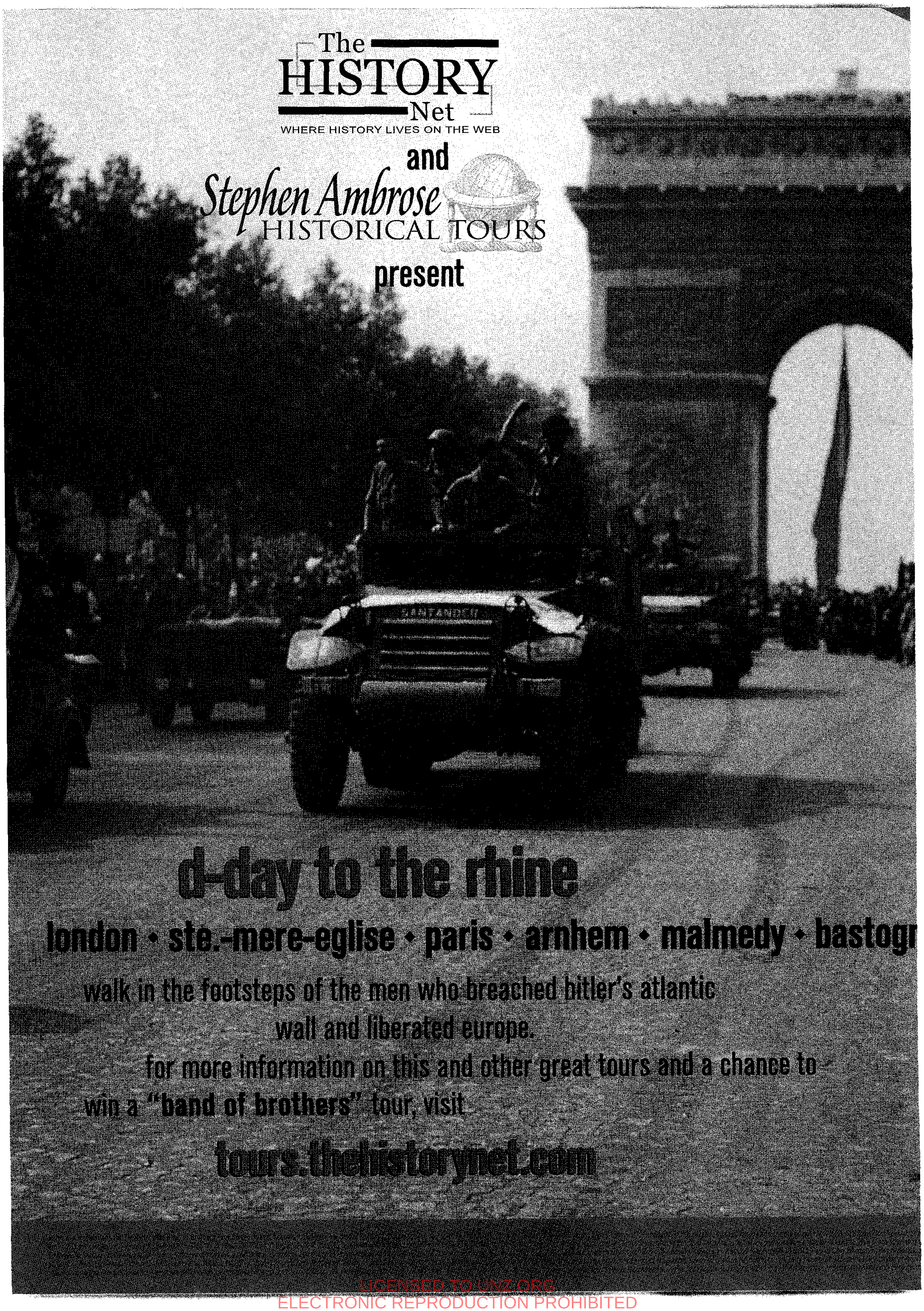

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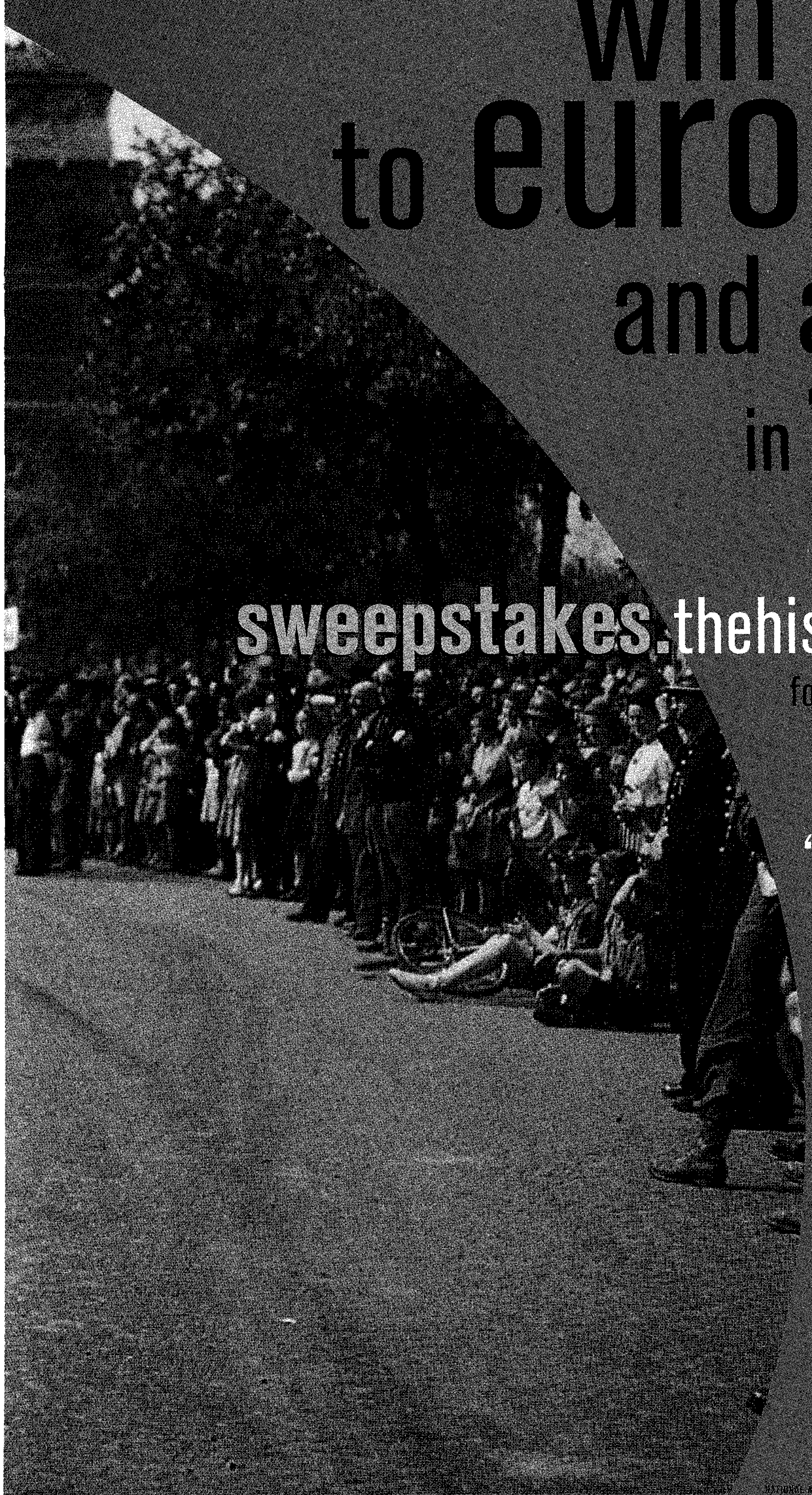

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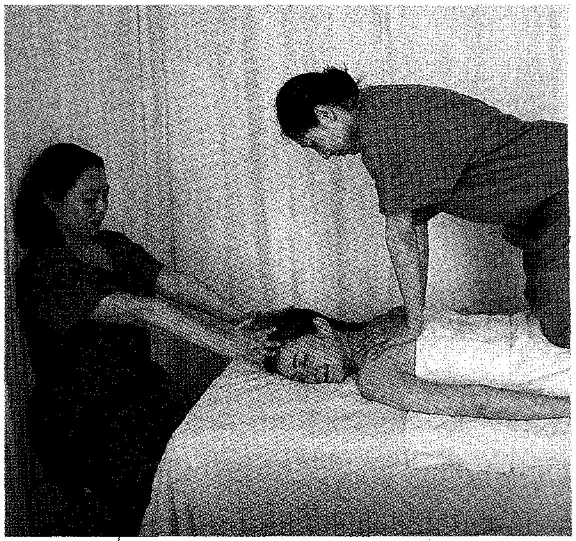
Beauty

BETH LANDMAN KEIL

Pampers

Apparently, you're never too young to start indulging in spa products. Parents who have gotten hooked on essential oils and botanicals are eager to pass on the benefits to their offspring. Burberry is introducing a new line in pastel packaging called Baby Touch, with such ingredients as wild spearmint, rhubarb jelly, and tree moss. The range includes a milk-based Gentle Baby Balm ($24), Foaming Baby Wash ($24), alcohol-free eau de toilette ($32), and, of course, massage oil ($24), all available at Saks Fifth Avenue and Burberry boutiques. The Healing Garden also has a new line, Zzztheraphy for Baby (pictured above), which is equally herbaceous—it contains chamomile, vanilla-bean extract, and orange blossom—if somewhat less label-conscious. Each item, from Calm & Cuddly Gentle Baby Bath to Tender Touch Soothing Baby Powder, retails for $6.95 at Kmart and Duane Reade. And don't think ol' Johnson & Johnson is too staid to ride the trend: It's introducing baby powder, baby shampoo, and baby lotion in purple versions, made with lavender.



Here's the Rub

With general anxiety and financial stress still percolating through the city, it's tough to find anyone who doesn't need a massage. But shelling out $100 plus tip every time you feel the need can actually add to your monetary woes. Five-month-old Graceful Services (1097 Second Avenue, near 58th Street; 212-593-9904) offers a full hour—not the usual 50 minutes—of a variety of Chinese modalities, including *qigong* and acupressure, for just $60. The rooms are decorated simply with flowing curtains, and the massages are some of the strongest and most thorough around, and finish with a hot-towel rubdown. Graceful is open every night until 10:30—perfect for those of us whose muscles get even tighter after we eat dinner in our cubicles.

Pastes With Taste

In response to the current obsessions with sparkling-white teeth and minty breath, there are now an unprecedented number of status dentifrice products on the market. Pharmacy shelves are lined with exotically flavored toothpastes in bold packaging, imported from countries as disparate as India and France. Among the more interesting are Doctor Burt's Lavender Mint, a purple paste that contains cranberries ($4.99 at Whole Foods Market, 250 Seventh Avenue, at 24th Street; 212-924-5969); Euthymol, a dentifrice from Ireland with the taste of anise ($6.95 at C.O. Bigelow, 414 Sixth Avenue; 212-533-2700); the French-made Denblan, with fennel, parsley, and pineapple-stem extract ($17.95 at Zitomer, 969 Madison Avenue, near 76th Street; 212-737-2016); Monkey Brand, a clove-and-eucalyptus-flavored powder from India ($6 at Bigelow); Planta Pura, from Italy, infused with fresh sage ($9.95 at Cambridge Chemists, 21 East 65th Street; 212-734-5678); and Paradise Fruit Mint from another Italian company, Marvis ($10 at Barneys New York). Kind of makes plain old peppermint seem boring.

DENBLAN
EUTHYMOL
TOOTHPASTE

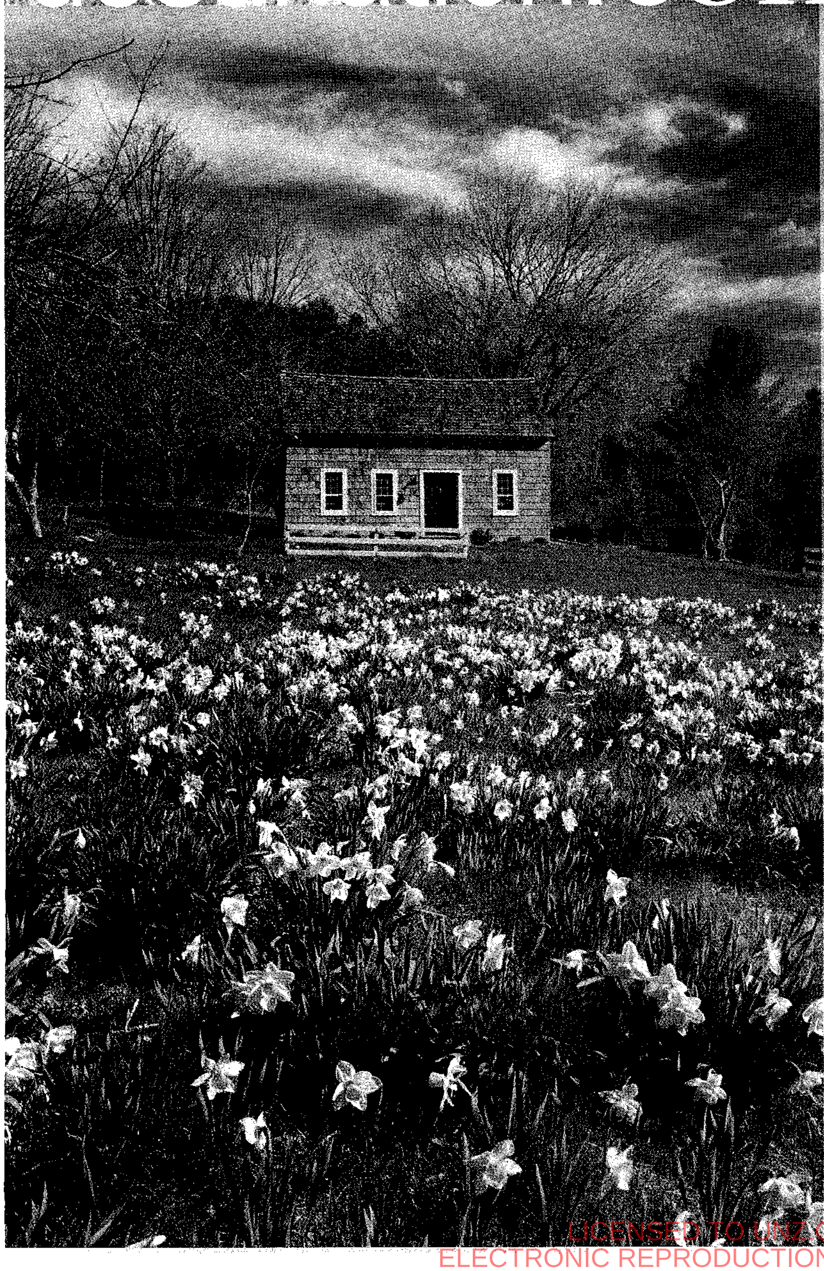
Editor's Pick

Sheer Luck

Bold red or intense pink lips are a bit strong for this season's demure white lace and peasanty fashions. A better choice is new shades that look vibrant in the tube but go on with only a hint of color. There are 23 glistening shades of YSL's Rouge Pur Transparent ($24.50 at Bloomingdale's), and Chanel's Infrarouge Nature (available in May; $21.50 at Saks Fifth Avenue) comes in three stains. Lorac's Sheer Luck in a natural rose arrives in stores this month ($17.50 at Henri Bendel and Sephora), as does Clinique Moisture Sheer Lipstick ($13.50 at Bloomingdale's), available in twelve tints.

PHOTOGRAPHS: CLOCKWISE FROM TOP, KENNETH CHEN; JOE SCAFURO (3).

destination:connecticut



So you want to break away for a day, a weekend, a week? The answer is Connecticut, and it's all so easy. Just up I-95 or one of those green parkways, you come to a land of low stone fences and steepled churches, clapboard houses and village greens, Mark Twain, and P.T. Barnum. Connecticut is where New England begins, and it's all the more alluring with spring in the air. These tender days are for antiquing and shopping, hiking the woods and the Berkshire hills, canoeing and kayaking on wild and mild rivers; later, summer will call, pointing the way to the state's unsung shoreline and deep blue lakes.

FUN IN FAIRFIELD One of the easiest getaways is **Coastal Fairfield County**, a 40-mile stretch of cool cities and quaint towns, coves and harbors, low stone walls and high hedges that begins just across the Connecticut line at Greenwich, 35 miles from the city.

Do the beaches and antique shops by day, the concerts, clubs, and fine restaurants at night. Among the standout attractions, just up the road from Greenwich is The **Maritime Aquarium** in briny and historic Norwalk.

Beverly Hood Allen creative services director
Christy Casamassima editor **Gayl Hyde** creative
David Butwin writer **Lory Conklin** research

destination:connecticut

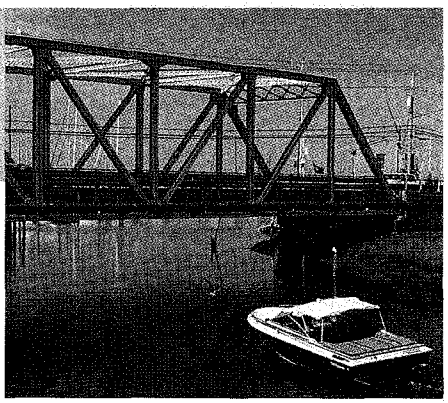
It brims with marine life from Long Island Sound and, until Sept. 2, will feature a **Titanic** exhibition containing 100 artifacts recovered from the doomed ship. From Hope Dock in Norwalk Harbor, hop a boat out to **Sheffield Island** with its 1868 lighthouse. Up the way in Bridgeport, the chockful **Barnum Museum** depicts the life of the legendary showman. Visitors will enjoy exhibits of Tom Thumb, The Swedish Nightingale Jenny Lind and other Barnum promotions and hoaxes, or take in the month-long Barnum Festival — a string of parades, concerts, and fireworks displays.

There is rich antiquing on the Fairfield coast. **United House Wrecking** in Stamford is an adventure from the moment you enter the cluster of barn-red buildings, jammed floor to ceiling with Connecticut's largest antiques emporium. The **Stratford Antique Center** on Honeyspot Road in Stratford carries the objects of 200 dealers, a pleasurable browse whether you're in a buying mood or not.

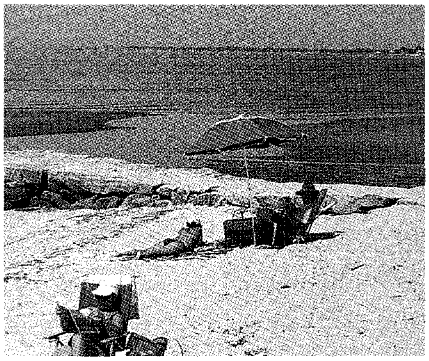
A quick alternative to driving is the **Metro-North Railroad** out of Grand Central, connecting to many central parts of Connecticut. Or from Long Island cross the Sound to Bridgeport via the Bridgeport & Port Jefferson Steamboat Ferry. Check out special Getaway Packages which offer lowered weekend rates at a number of hotels and inns. **Coastal Fairfield County Convention & Visitors' Bureau,** *203-840-0770 or 1-800-473-4868; www.coastalCT.com.*

STEAMBOATS AND SMALL TOWNS For a side of Connecticut too few tourists embrace, push up the Sound just beyond New Haven to the Connecticut River Valley and Shoreline. Stop in New Haven and visit the gothic-spired **Yale University** and its two art troves, the **Yale Center for British Art** and the **Yale University Art Gallery**, or catch a ride on a reproduction of the freedom schooner **Amistad** at its home port at Long Wharf. The storied **Connecticut River Valley** runs from Branford on the east to Old Saybrook and Essex near the mouth of the river, and upstream to Cromwell and Portland. At **Stony Creek**, in the town of Branford, you can catch a cruise boat out to the **Thimble Islands**, a slew of rocky islets, hundreds of them, many submerged at low tide. Some two dozen are inhabited during the summer, holding anywhere from a single cottage to a 32-room Victorian mansion.

> "Go antiquing, explore quiet beaches, or take in the charms of an old-time village."



Connecticut beaches may not have an exotic ring, but don't be fooled. Outside Madison, **Hammonasset Beach State Park** is a wondrous two-mile stretch of caramel sand, backed by soaring dunes peeping with bird life.



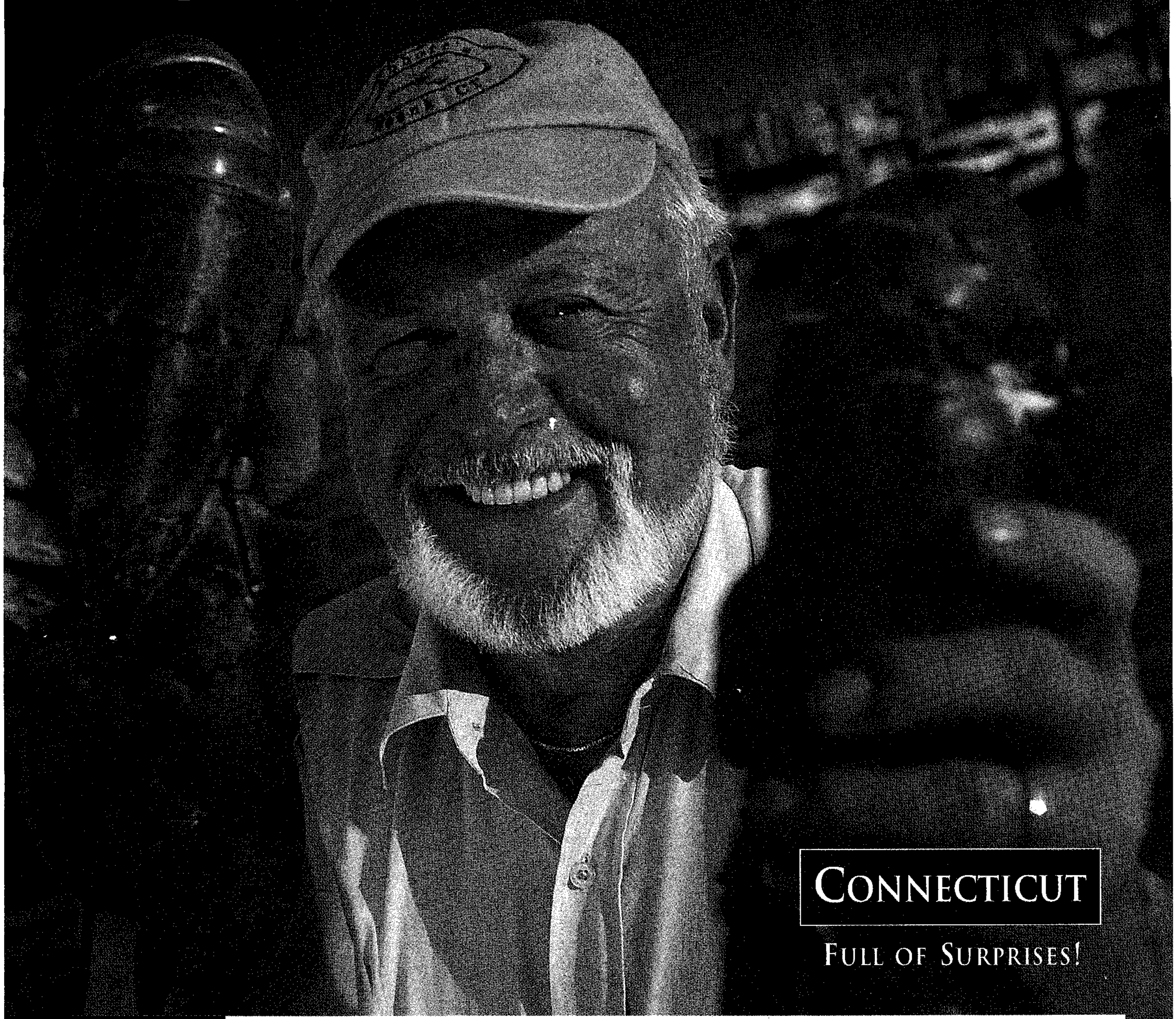
Make time for briny old **Essex**, which curls itself around the mouth of the Connecticut River, called by one author "the best small town in America." Essex, almost as quaint and shipshape as colonial Williamsburg, is the place to launch a trip into Yankee New England history, aboard the **Essex Steam Train & Riverboat Ride.** Out of Essex, a coal-fired locomotive pulls a string of handsomely restored 1920s railroad cars upriver. Winding through meadow and farmland, the open cars offer a cool relief on a summer day (or book a two-hour dinner excursion). This **Lower Connecticut River Valley** has been called one of the "Last Great Places" by The Nature Conservancy. The train passes through Deep River and Chester before heading back to Essex on the 12-mile round trip. Or you can extend the journey by hopping off at **Deep River Landing** and boarding an old-style riverboat for an hour's cruise to East Haddam and back. You glide past the **Goodspeed Opera House,** a handsomely restored six-story Steamboat Gothic pile, all shutters and gables, which stages prime musicals from April to December.

If you're seeing the Connecticut River Valley by car, be sure to catch the working car ferry that runs back and forth between Chester and Hadlyme since 1769. The five-minute ride crosses at one of the river's most scenic points. **Chester** is a popular weekend stop, with its many galleries and lively village center. On the Hadlyme side, looming above the river like a Rhine castle is a fanciful graystone mansion built by the actor William Gillette; the restored grounds and castle, a state park, will re-open Memorial Day, and a Visitors' Center in September. North of here, **Middletown** boasts of 30 restaurants on and off Main Street (Thai, Italian, Caribbean, Indian, Mexican, vegetarian, and a memorable diner), and it's also the site of **Wesleyan University**. Across the river, make your way to the Portland brownstone quarries. These two remaining steep-sided ponds, a national historic landmark and all but dormant, were the source of 80 percent of New York's brownstones in the mid-19th century.

Connecticut River Valley & Shoreline Visitors' Council, *1-800-486-3346; www.cttourism.org.*

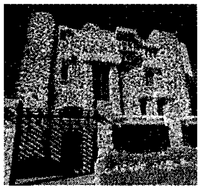
top right: Long Island Sound; above left: Hammonasset Beach

Shellfish Pleasures

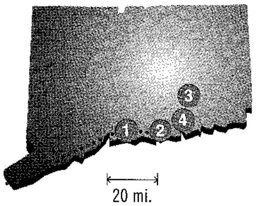


Getaway No. 14

Shore, Sights
& Seafood



Start this getaway with a visit to picturesque **Stony Creek,** I-95 Exit 56, and a cruise around the storybook **Thimble Islands.** (1) Then go east on scenic Rte. 146 to **historic Guilford** and visit the **Henry Whitfield State Museum** (1639), the oldest stone house in New England. Dine in elegance on the Town Green or head east on U.S. 1 for some lobster in the rough. A few miles up the road you'll find the bargains at **Clinton Crossing** Premium Outlets, Rte. 81, and **Westbrook Factory Outlets,** (2) Rte. 153. Tour the refurbished **Gillette Castle** (3) then do dinner and a show at the **Gelston House** and **Goodspeed Opera House** in East Haddam, Rte. 82. Next day, take a sightseeing excursion on the **Essex Steam Train and Riverboat,** (4) Rte. 154, then browse the shops in the **quintessential New England villages** of **Chester and Essex.**



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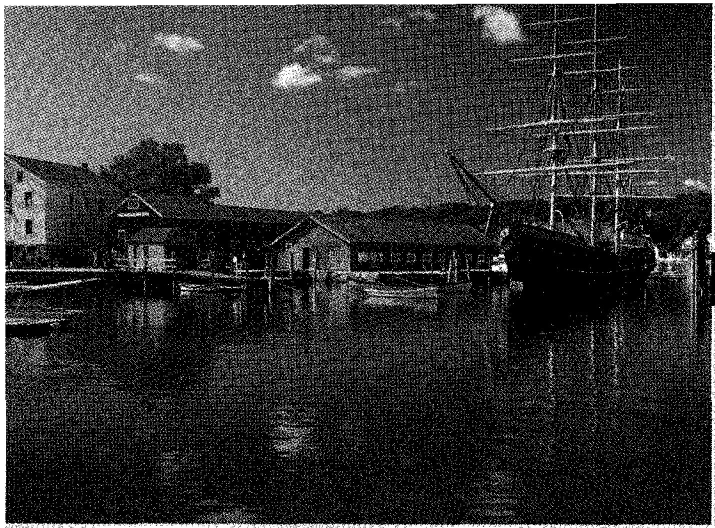

Escape t

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MYSTIC AND MYSTERY There is good reason to push yourself up the Connecticut coast all the way to Mystic, and it's not just **Mystic Seaport**. That delightful depiction of a 19th-century seaport village, with its tall ships, exhibit galleries, seafood cafes, old-time fun (when was the last time you rolled a hoop across a lawn?), can hold you for the good part of a day. Go aboard a tall ship, join in singing a sea chantey, shop your socks off for items with a maritime flavor — clothing, furnishings, and stationery. When you're done, the whole Mystic coast remains, 21 towns that stretch from the Connecticut River to the Rhode Island line and well up the Thames River.

Over in the town of Mystic, the **Mystic Aquarium** bids you to wade into the shallows and meet a beluga whale or greet an African penguin; walk through the timbers of an ancient shipwreck from the Black Sea, hang with some of the weirdest frogs on earth in a new habitat called "Frogs!" At Groton, home to a U.S. Naval base and the **Submarine Force Museum**, you can see Jules Verne's famous submarine. If art's the aim, don't miss the **Florence Griswold Museum** in Old Lyme, a landmark 1817 house where the Lyme Art Colony (Childe Hassam among them) lived and worked a hundred years ago; in July the museum will unveil a stunning new acquisition, the Hartford Steam Boiler Collection, 190 works by Americans like Hassam, Church, Twachtman, and Kensett in a new riverfront gallery. And the **Lyman Allyn Art Museum** in New London is another American art trove.

In New London, also home to **Connecticut College** (walk the 750-acre arboretum) and the **U.S. Coast Guard Academy**, the downtown streets are a stroll into the past, lined with 18th- and 19th-century buildings. Down at the wharves visit the Robert Mills-designed **U.S. Customs House** beside which the original Amistad was once docked for a year.

It's easy to miss **Stonington Village**, hidden away on the edge of the sound south of I-95, but that would be a mistake. At once quaint and cool, Stonington is home to the last commercial fishing fleet in Connecticut, and its main drag, featuring architectural treasures from mid-Colonial to Greek Revival, bristles with galleries, smart eating spots, and boutiques. For more information, contact **Southeastern Connecticut Tourism District**, *1-800-TO-ENJOY; www.mysticmore.com.*

SO MANY REASONS TO GO There are a multitude of reasons to get away to Connecticut this spring — food and drink, art and antiques, scenic highways and historic amusement parks.

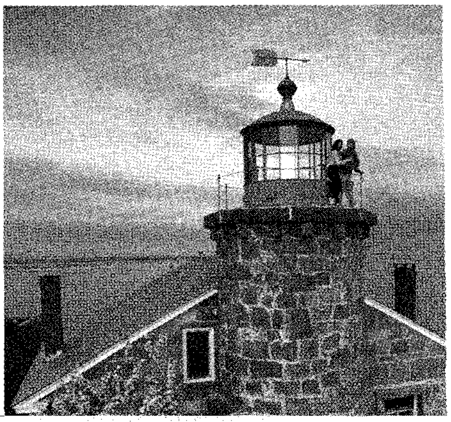
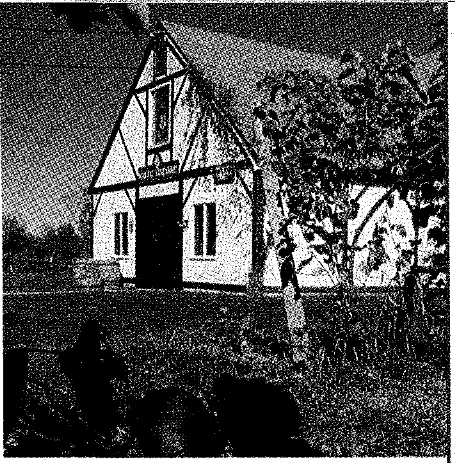


Photo: Michael Melford, courtesy of CT's Mystic & More



If the grape appeals, plot a circuit of the **Connecticut Wine Trail**, either in northwest or southeast Connecticut. There are seven wineries waiting to be toured and tapped in each area, and another in northeast Connecticut. Beer fanciers can build a tour around the 11 brewpubs and microbreweries in the state.

> "Keep detouring off I-95, and you will be charmed by the state's hidden treasures."

Seekers of crafts and antiques will have their hands full all across the state. Among the assorted craft centers and villages, some of the standouts are the **Connecticut River Artisans Cooperative** in Chester with one-of-a-kind pottery, folk art, jewelry and furniture; **Farmington Valley Arts Center** in Avon near Hartford, featuring certain artist studios, a shop, and gallery; **Guilford Handcrafts Center**, a school at Guilford devoted to handcrafts and fine art, with a contemporary craft shop; and **Wesleyan Potters**, a prestigious Middletown craft gallery with exhibits and items for sale, and tours of pottery and weaving studios on request.

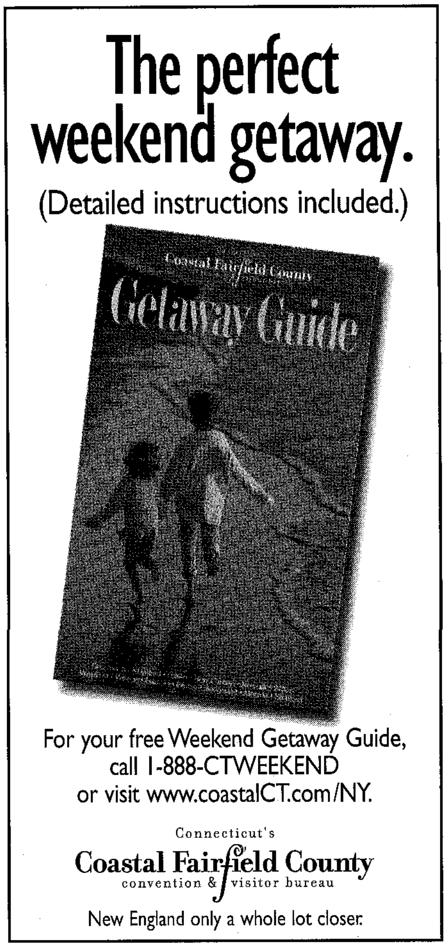
Antique hounds often plan their Connecticut getaways around annual fairs and shows. The famed **Farmington Antiques Weekend** in greater Hartford is the largest antiques event in the state, 600 dealers filling the Polo Grounds every June and September. **Hartford's Annual Antiques Show** takes over the **Connecticut State Armory** each October, featuring more than 90 of America's most respected antiques dealers.

Over and over, Connecticut has won official national designation for its singular attractions — scenic highways, heritage rivers, historic landmarks, No. 1 small town in America (Essex), and America's first family theme park (Lake Compounce on the Bristol/Southington line, whose origins go back to 1846).

The state claims two of America's 44 national scenic byways — the Merritt Parkway (aka Route 15), a rolling green band that runs from the New York line across lower Fairfield County to the Housatonic River Bridge in Stratford; and Route 169 in northeast Connecticut, a 32-mile beauty running north from Lisbon to North Woodstock at the Massachusetts border. Two years ago the White House Millennium Council recognized the **Connecticut Impressionist Art Trail**, a string of 10 historic sites that led to the birth of the American Impressionist Art movement. And of course there's the **Mark Twain House** in Hartford, first among many Connecticut buildings and landmarks with historic pedigree. It's no less than a shrine, this 1874 Victorian designed to exacting specs by Samuel Clemens himself, with rare interiors by Tiffany. It was here that Twain wrote *Huckleberry Finn* and *A Connecticut Yankee in King Arthur's Court*, and you can feel the presence, at once sublime and common, of the bewhiskered Mr. Clemens.

You can get all the details by calling for the free **Connecticut Vacation Guide**, *1-800-CT-BOUND (282-6863); www.ctbound.org.*

opposite: McLaughlin Vineyards, Stonington Old Lighthouse; this page: Haight Vineyard, Mark Twain House



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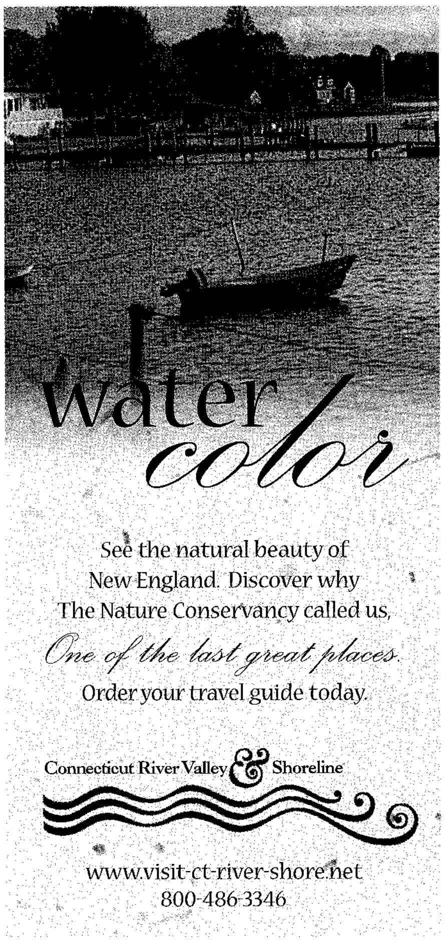

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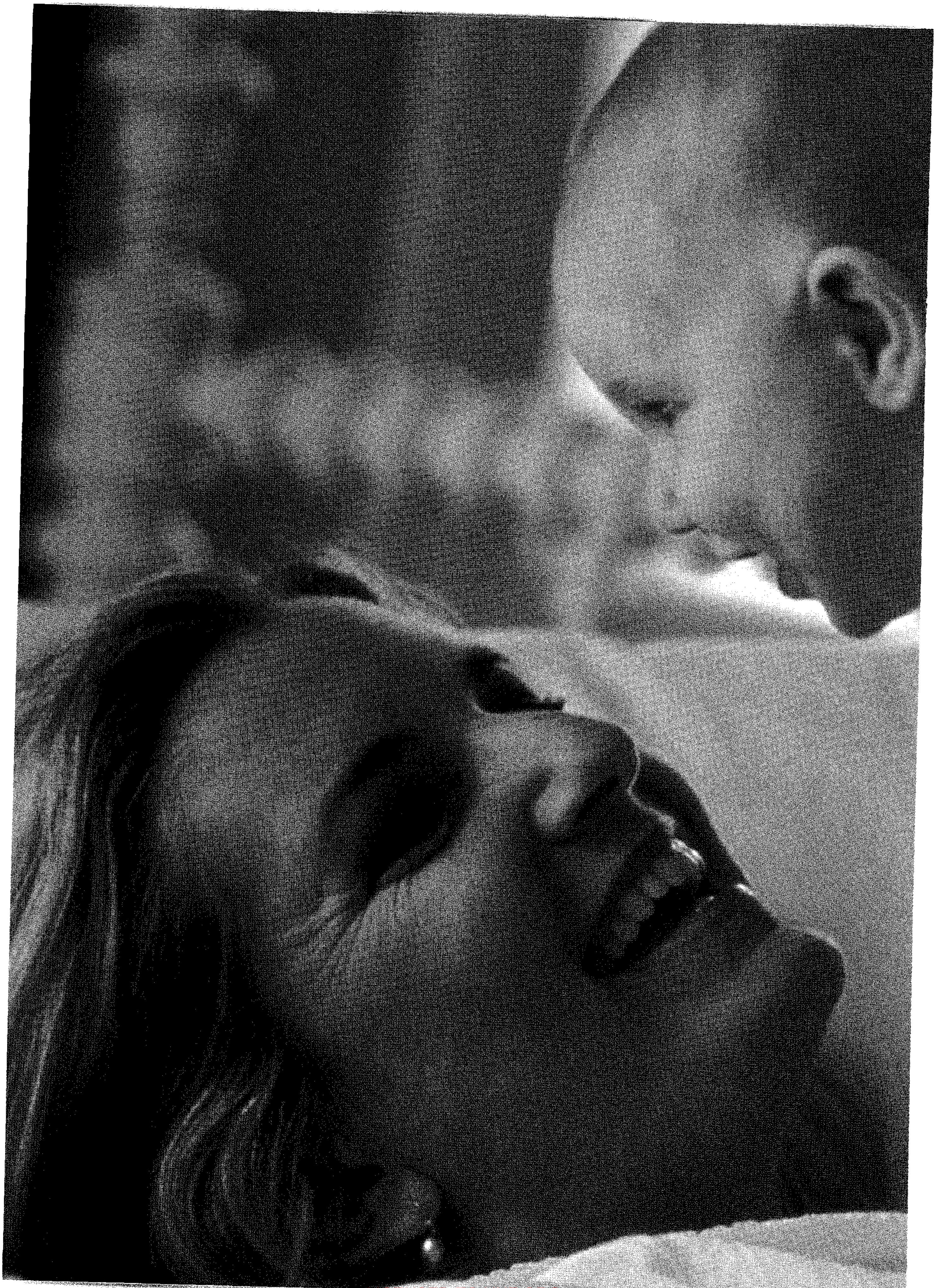

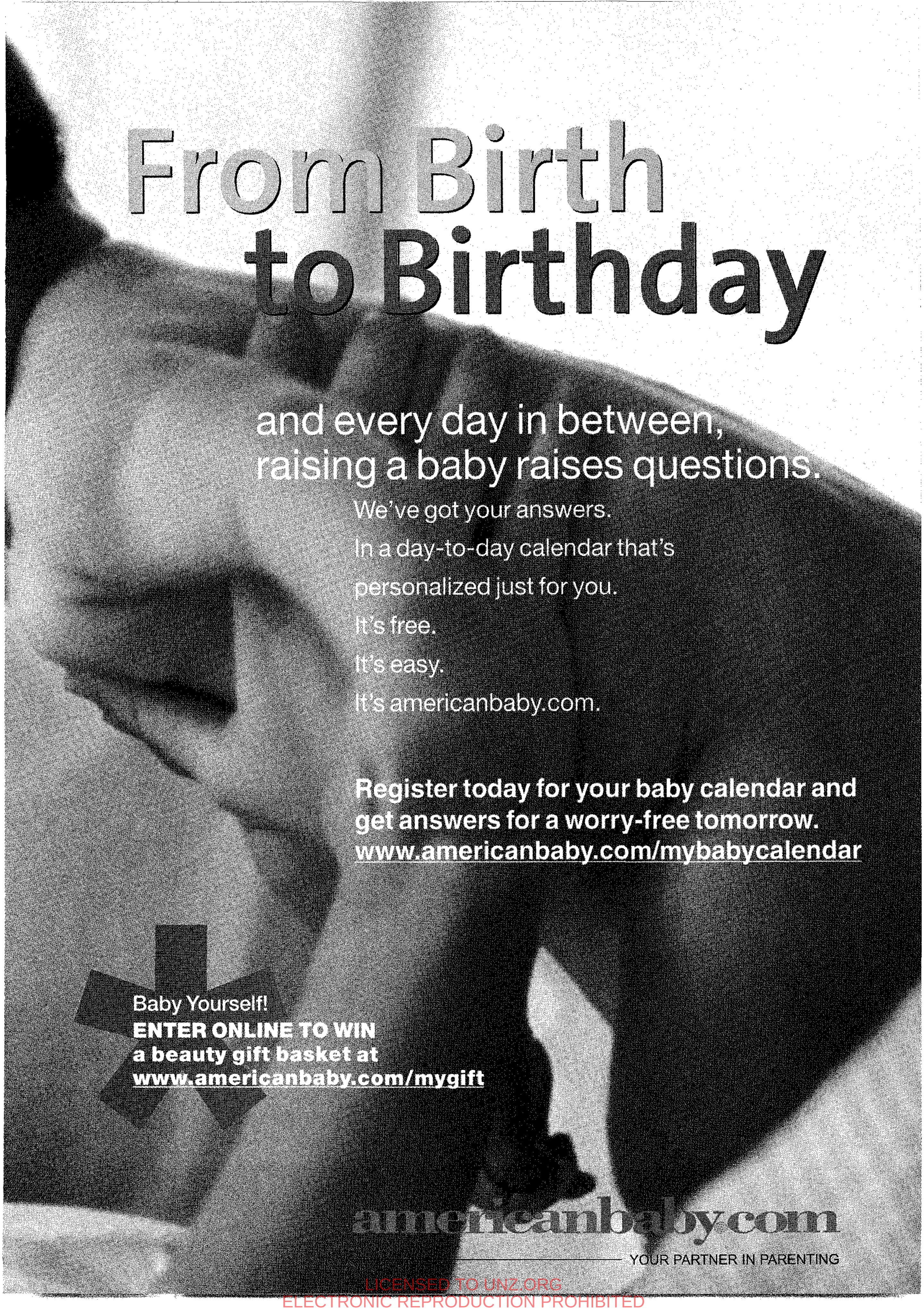

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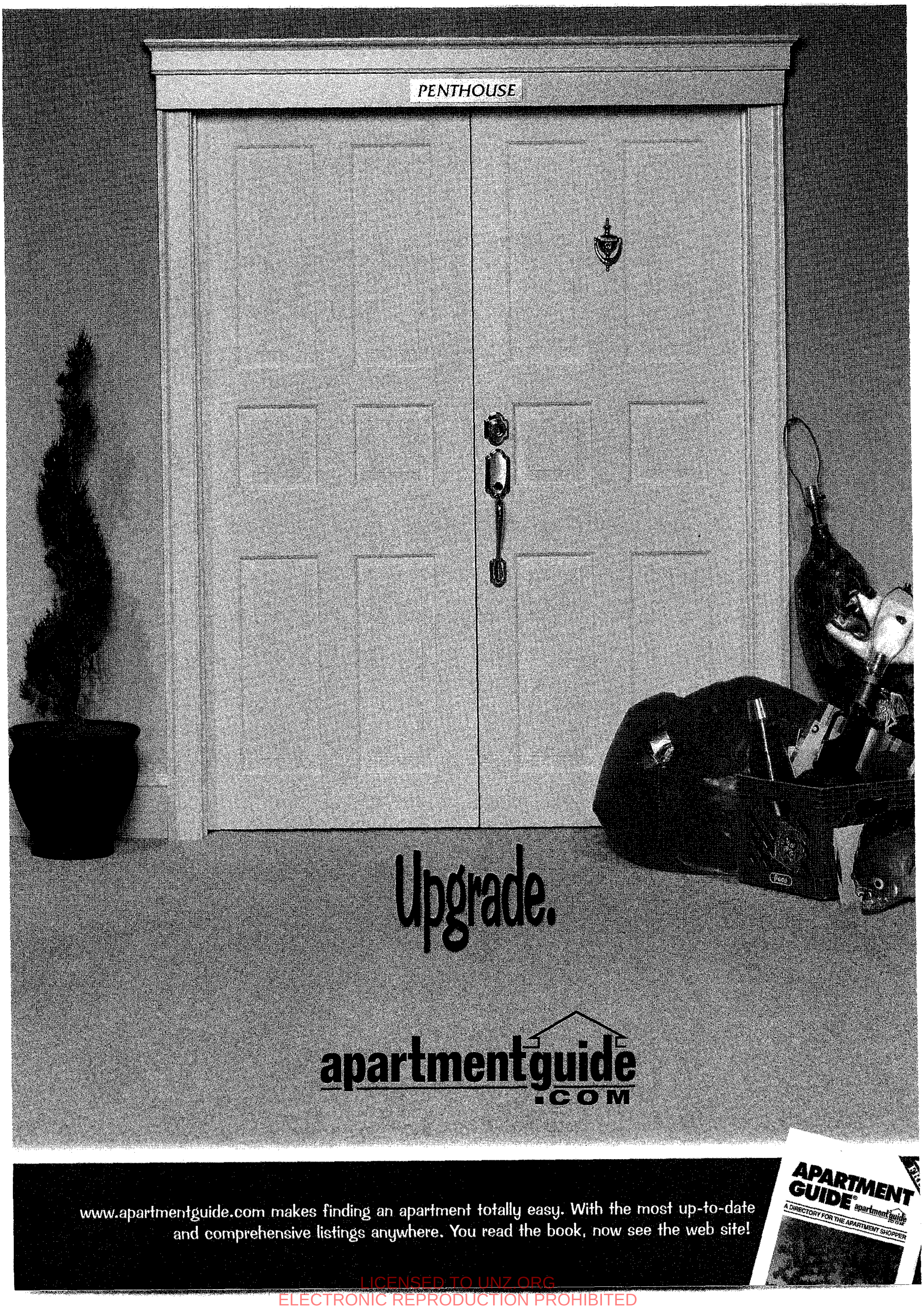
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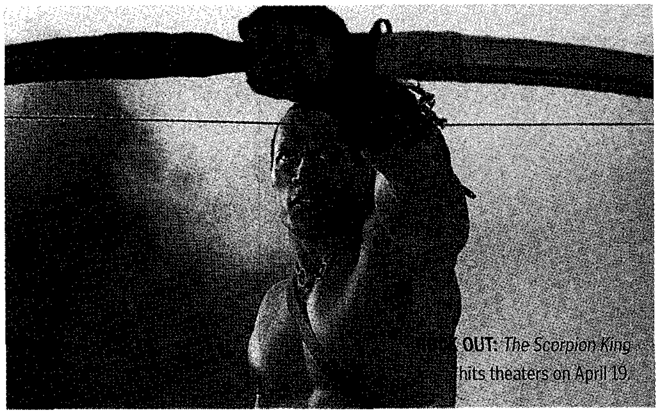
A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos



OUT: *The Scorpion King* hits theaters on April 19.

MOVIES

The Scorpion King

This spin-off of *The Mummy Returns* does away with the digital wraiths, giving the Rock room to flex and grunt epigrams like "Live free . . . *die well!*" The WWF champ plays a nomadic warlord out to serve heaping platters of whup-ass in order to win the Egyptian throne. **(Opens April 19; see listing, page 118.)**

THEATER

Into the Woods

Vanessa Williams stars in this revival of Stephen Sondheim's musical, a friendly hybrid of fairy tales that has all the essentials: a beanstalk, Little Red Riding Hood, egotistical princes, and a witch, stitched together with Sondheim's sardonic wit. **(Previews begin April 13; see listing, page 125.)**

NIGHTLIFE

James Naughton

When the Tony-winning star of *Chicago* and *City of Angels* made his solo stage debut in 1998, audiences couldn't get enough of his crooning. Now he's back, at the Café Carlyle: Expect the usual Cole Porter and Rodgers and Hart to be blended with unusual choices by Tom Waits and Randy Newman. **(Begins April 16; see listing, page 144.)**

DANCE

Lucinda Childs

Definitely from the less-is-more school of choreography, Childs's "Solos" couples her minimalist steps with a Philip Glass number, a Sol LeWitt film, and, less predictably, a reading of Susan Sontag's "Description (of a Description)." **(April 17 to 20; see listing, page 145.)**

BOOKS

Stardust Melodies

Subtitled *A Biography of Twelve of America's Most Popular Songs*, Will Friedwald's study—by the author of the madly obsessive *Sinatra! The Song Is You*—details the creation and interpretation of standards like "Mack the Knife," "Ol' Man River," and "I Got Rhythm." Who could ask for anything more? **(Pantheon Books, $27.50. In bookstores now.)**

RESTAURANTS

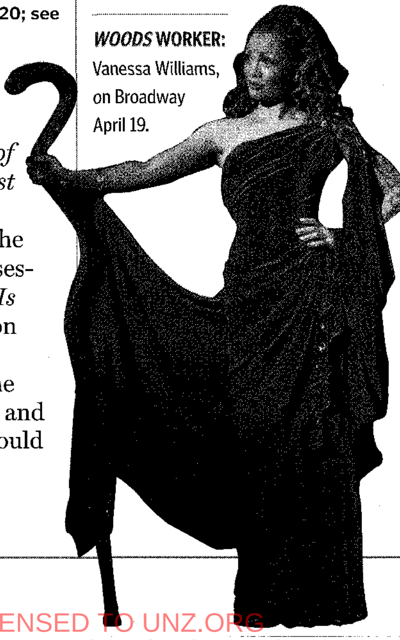
Share Our Strength

These evenings hosted by chef Daniel Boulud at Daniel, Café Boulud, and DB Bistro Moderne come with hefty price tags (as much as $1,000 per plate), but the cause couldn't be worthier: All three dinners raise money for the anti-hunger group Share Our Strength. **(April 21; for ticket information, call 800-969-4767.)**

ART

Building on the Flatiron

It was originally named the Fuller Building, but no New Yorker has ever called that pointy prow on 23rd Street anything other than the Flatiron. Subtitled "The Centenary of a New York Icon (1902–2002)," the New-York Historical Society's tribute to one of the city's oldest and boldest skyscrapers includes a vast array of photos, drawings, prints, and souvenirs. **(Begins April 23; see listing, page 132.)**



***WOODS* WORKER:** Vanessa Williams, on Broadway April 19.

TOP five

Vegetarian Restaurants

Earth Day is this week, on April 22. And isn't it easier to save the planet when you've had a good meal first?

1. Candle Cafe

A vegan restaurant that doesn't feel like one, and the perfect place for a date. Try the tempeh lasagna, or the club sandwich with grilled tofu, sprouts, and a very convincing tempeh bacon. **(1307 Third Avenue, near 75th Street; 212-472-0970.)**

2. Vatan

You leave your shoes at the door, and pad to your cushioned booth to sit cross-legged. Then you forget about menus, because you'll be presented with a thali—a prix fixe ($21.95) tapaslike spread of small dishes. Even the surprises are delicious. **(409 Third Avenue, near 29th Street; 212-689-5666.)**

3. Uptown Juice Bar

Yes, vegetarian Caribbean food. Visit this Harlem mainstay for soul-food sides like okra, collards, and mac-and-cheese, as well as new-school treats like honey-barbecued tofu, veggie shepherd's pie, and curried "duck." **(54 West 125th Street, 212-987-2660; 116 Chambers Street, 212-964-4316.)**

4. Quintessence

Shockingly tasty simulacra like nut loaf, spaghetti squash, and burritos (at least the guacamole is familiar), not to mention the lack of any alcohol on the menu, are just the thing to make you feel pure. **(263 East 10th Street, 646-654-1823; 566 Amsterdam Avenue, near 87th Street, 212-501-9700.)**

5. HanGawi

Nicole Kidman and Barbara Walters have come to this Korean spot for royal treatment like the $34.95 prix fixe "Chef Special Emperor's Meal," complete with mountain roots and seaweed broth. **(12 East 32nd Street; 212-213-0077.)** SARA CARDACE AND JADA YUAN

PHOTOGRAPHS: TOP, BRUCE BIRMELIN; BOTTOM, JOAN MARCUS.

An Engaging Romance

In the lyrical *Triumph of Love,* Mira Sorvino disguises herself as a man and winds up betrothed to everyone; *The Last Waltz* is surely the greatest concert movie ever made.

SET IN AN ITALIAN VILLA THAT seems to be dipped in honey, **The Triumph of Love** is a lovely confection about the romance of role-playing. Based on the 1732 Pierre Marivaux comedy, it has a lyrical, playful touch and surprising depths of feeling, too. Clare Peploe, who directed and co-wrote the script with her husband, Bernardo Bertolucci, and Marilyn Goldin, spins the farcical intrigues and gender-bending roundelays with such deft precision that, at times, we appear to be watching a musical performance (minus the musical numbers). Mira Sorvino plays a princess who falls for Agis (Jay Rodan), the exiled rightful heir to her throne, who has been brought up to hate her since boyhood by the rationalist philosopher Hemocrates (Ben Kingsley) and his spinster sister Leontine (Fiona Shaw). Dressed as a male philosophy student and accompanied by her lady-in-waiting posing as a valet (Rachael Stirling), the princess charms her way into the villa and proceeds to enswoon all three of its denizens, though it's only Agis she wants. The artifice of her disguise is matched by the artifice of her ploys, and the result is a great big mess: She ends up engaged to everybody.

A MANLY DISGUISE: Mira Sorvino in *The Triumph of Love.*

Peploe occasionally intersperses glimpses of modern audiences watching the action, as if they were witnessing an open-air play. It's a risky gambit that pays off; the confluence of the present day with the distant, perfumed past highlights for us the persistence of erotic gamesmanship and helps take some of the starch out of the proceedings. Peploe is interested in how theatrical she can make a movie and yet still have it seem supremely movie-ish. Her camera is always in motion, as if it were gliding to the rhythms of the characters' ardor. The editing is often startlingly inventive, full of tricky syncopations, and the colors might have been blended by Fragonard. With the exception of Sorvino, who seems a bit bland for such a conniving love machine, the actors are robust, and a few of their costumes are as witty as anything Bob Mackie cooked up for the old *Carol Burnett Show.*

The Triumph of Love
Directed by Clare Peploe; starring Ben Kingsley, Mira Sorvino.

The Last Waltz
Directed by Martin Scorsese; starring the Band.
See Movies Listings for details

In a way, Hemocrates is as much of a poseur as the princess; with his heavy rouge and black wig, he fancies himself a brainiac without a single romantic sinew in his body, and yet his capitulation to the princess (he sees at once through her male disguise) is his undoing. Kingsley is never so comic as when all that frightening, tight-wound energy of his turns to mush. Fiona Shaw matches his meltdown: She's an icicle who deliquesces into a pool of lavender. Everyone in the movie awakens to what they have denied themselves—true love—and it makes them blissfully daffy. The Marivaux play comes out of an era in which reason and romance were regarded as strict opposites, and the great balm of the show is that, by the end, mind and heart are ecstatically united. The movie expresses the code of the true romantic: In order to understand life, one must have experienced love.

SEEING **The Last Waltz** AGAIN AFTER MANY years is like revisiting an old passion and realizing the heat is still there. Filming in 35-mm. with seven cameras, Martin Scorsese shot this documentary of the final concert of the Band on Thanksgiving Day of 1976 in the Winterland Theater in San Francisco. Later, he staged a few extra numbers on an MGM soundstage, interviewed the Band offstage, and then took nearly two years to edit all the footage. The result, digitally remixed for its rerelease, is surely the greatest concert film ever made. (Its closest rival: Jonathan Demme's Talking Heads movie, *Stop Making Sense.*) It's also unmistakably a Scorsese film: The members of the Band—Robbie Robertson, Rick Danko, Levon Helm, Richard Manuel, and Garth Hudson—have a jagged moodiness offcamera; they're like blood brothers to the

PHOTOGRAPH BY NEAL PETERS COLLECTION.

brood in *Mean Streets*. Danko even looks a lot like De Niro's Johnny Boy. The movie is a gang rumble of great music, not only from the Band by itself but also, in collaboration, with the likes of Van Morrison, Neil Young, Bob Dylan, Dr. John, Muddy Waters, the Staples Singers, and Joni Mitchell. Scorsese brings us very close to these performers, who seem to be in a state of rapt self-immolation. No other concert film has ever expressed so fervently the erotic root of rock. Seeing it is the opposite of taking a trip down memory lane; it's more like a plunge into the belly of the beast.

Changing Lanes IS MORE ENTERTAINING than it has a right to be. It's pulpy and preposterous, and yet it gets at a real truth: New Yorkers are always thisclose to killing each other over the slightest offense. Ben Affleck plays Gavin Banek, a hotshot Wall Street lawyer who collides on the FDR with Samuel L. Jackson's Doyle Gipson, who is racing to a family-court hearing. Instead of exchanging insurance information, Banek, late for a probate case, proffers a blank check and then scrams when his offer is rejected, mistakenly leaving in Gipson's possession a valuable piece of court evidence. The situation escalates when Banek attempts to get the evidence back and Gipson, whose own court day has also been a disaster, initiates an escalating, all-out game of shot-for-shot that has both men crazed with vengeance.

Director Roger Michell, working from a script by Chap Taylor and Michael Tolkin, would like us to believe we are watching some sort of morality play about the wages of sin, and there's much speechifying about how corrupt we all are and what a mockery of the law the legal profession is; meantime, the movie is milking that corruption for all it's worth while conveniently sidestepping the racial divisiveness at its core. Still, there's a perverse pleasure in seeing these two time bombs touch off each other's fuses. The late Chuck Jones might have appreciated the shenanigans, although he would have had the good sense to nix the message-mongering. In fact, the whole thing might have worked better as an animated feature, especially since Affleck and Jackson often seem like cartoons anyway. *Changing Lanes* is a bit like a Road Runner cartoon minus the Road Runner: Just two Wile E. Coyotes dusting each other up. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

Shell Games

Two brothers share a love of three-card monte in *Topdog/Underdog;* but *Helen* is a dog of another breed.

EVERY DOG WILL HAVE HIS DAY seems to be the starting idea of Suzan-Lori Parks's **Topdog/Underdog**, which has now moved to Broadway (and was further rewarded last week with a Pulitzer Prize). The final idea is dog eat dog, as the underdog becomes the top dog, destructively for both.

We get two black brothers: Lincoln, the elder, works in a penny arcade, in whiteface and Abe Lincoln drag, so customers can play Booth and shoot him; younger brother Booth (their drunken father jokily named them thus), a master thief, is otherwise unemployed, but owns the shabby rooming-house quarters they now inhabit. Lincoln was thrown out by his wife, Cookie; Booth's girlfriend, Grace, blows hot and cold, but Booth thinks he is reconquering her. Part of his plan is to develop the same skills at three-card monte that Lincoln, who has given up cards, used to have.

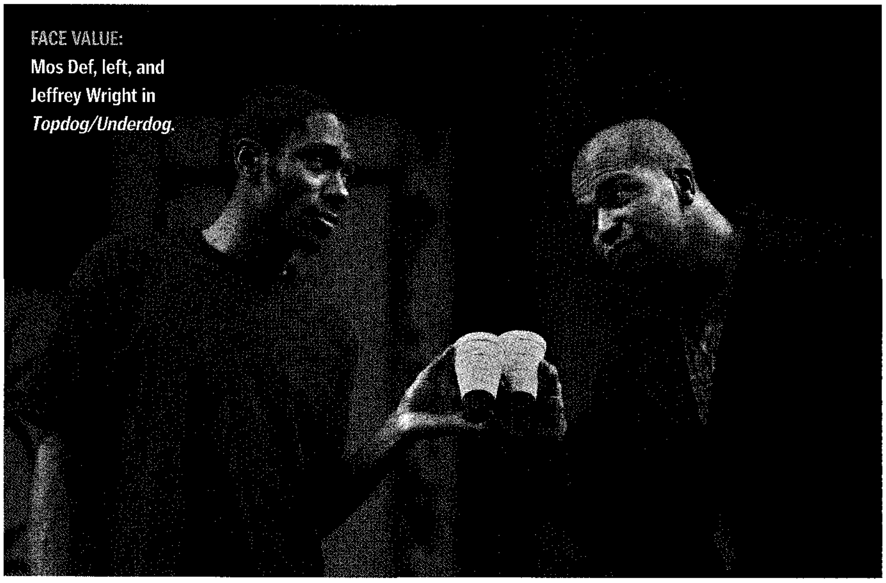
Topdog/Underdog
By Suzan-Lori Parks;
directed by George C. Wolfe,
starring Jeffrey Wright
and Mos Def.

Helen
By Ellen McLaughlin;
directed by Tony Kushner,
starring Donna Murphy.

The Golem
Revival of the play by
H. Leivick; starring
Robert Prosky.
See Theater listings
for details.

About a third of this two-character play is taken up with talk about the hustle, by one or another brother practicing it, by Lincoln coaching Booth, and, finally, by the brothers playing against each other. This grows pretty monotonous as the elaborate spiel involved in the scam is recited like a mantra by younger or older hustler. Family history, Booth's problems with Grace, and Lincoln's losing his job make up the rest of this comedy that, in an unearned climactic switcheroo, ends as melodrama.

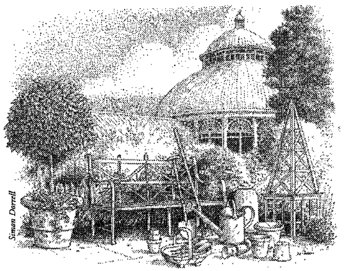
I may have somewhat underestimated the play when reviewing it last year at the Public Theater; on second viewing, certain clevernesses emerge, although there still isn't much to sympathize with in either bro, to care about which dog will come out on top. But that doesn't stop one from applauding George C. Wolfe's resourceful direction and the pungent performances of Jeffrey Wright, who repeats as Lincoln, and Mos Def, who replaces Don



FACE VALUE: Mos Def, left, and Jeffrey Wright in *Topdog/Underdog.*

PHOTOGRAPH BY MICHAEL DANIEL.

THE NEW YORK BOTANICAL GARDEN



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Cheadle as Booth. Parks, who has had a black Lincoln impersonator in a previous play, is working out an obsessive theme fraught with symbolic import for her, but unimparted to the audience.

ACCORDING TO AN INVENTION OF THE POET Stesichorus (ca. 630-555 B.C.), the real Helen was detained in Egypt by its king, who sent the seducer Paris packing to Troy. The gods, however, created a pseudo-Helen for him, and it was she over whom the Trojan War was fought. Seven years after that ten-year war, Menelaus came to Egypt, forgave and reclaimed the real Helen, and returned to Sparta with her. That is the subject of Euripides's *Helen,* as it is also of Ellen McLaughlin's muddy and dreary **Helen**, now at the Public.

A confused piece, this *Helen* takes place in an amalgam of modern and Homeric times, and makes scant sense in terms of either. Worse yet, this is a would-be comedy that its director, the playwright Tony Kushner, has camped up into blatant farce, although some of the blatancy is already in the writing. Thus Meneleus (McLaughlin's ignorant misspelling) describes the Trojan War as "all for some schmuck of a husband whose whore of a wife threw her dress up over her head for a houseguest." The author is more than a mixer, a scrambler of metaphors, e.g.: "Battles reeled and spun treading centuries of civilization under their bloody wheels. Like corn under a millstone . . ." For Helen, the war is a "saga [that] *roars* inside her. She can hear it *sing* to her at night, *murmuring* its characters and incidents, drunk with the poignant flurry of its countless details."

The other Helen, in Troy, has supernatural powers. She can not only, from the outside, identify every inmate of the Trojan horse but also whisper through the wood, calling each man by the secret nickname his wife has given him. The goddess Athena drops in on the real Helen in her modern Egyptian hotel suite and proves an arrogant, mannered bitch (as Kushner directed and Phylicia Rashad plays her). We are also treated to Io, changed back from a cow into a woman but retaining her cow's ears.

Kushner has goosed everyone into outrageous hamming. This includes the wonderful Donna Murphy, as a Helen who kitsches it up in a hotel room she never leaves, and the good Johanna Day as a silly Io, but who could make a silk purse out of a cow's ear? Also Denis O'Hare as that schmucky Meneleus, and the ill-served Marian Seldes as an Egyptian servant made to strike the poses of women on the walls of ancient Egypt. The shrill-voiced Rashad outcamps all, except perhaps the campy elevator that does maddening tricks, and may even sing an aria from Offenbach's *La belle Hélène.* (I would have preferred something from Richard Strauss's *Die aegyptische Helena.)*

Michael Yeargan's set maintains some dignity, as do Susan Hilferty's costumes, except for the helmeted Athena's silver sheath emphasizing the wearer's weight. The last scenes, with long meaningless pauses punctuating long meaningless speeches, suggest that Helen is Ellen's self-portrait: "I shall die having accomplished nothing. I saw nothing. I heard nothing."

And certainly learned nothing.

H. LEIVICK'S 1921 VERSE DRAMA **The Golem** is probably no better in the original Yiddish than in Joseph C. Landis's 1966 translation, adapted here by David Fishelson, artistic director of the new Manhattan Ensemble Theater. MET mounted it for having relevance to September 11 (which it hasn't) and the Israeli-Palestinian conflict (which it has). The adaptation consists mostly of cuts, of which there cannot be enough. According to Jewish legend, the sixteenth-century rabbi Judah Loew (here called the Maharal) created from lumps of clay an indestructible creature, the golem, to level the persecutors of Prague's Jews, accused of making matzoh with the blood of Christian infants.

Despite Fishelson's claim that *The Golem* does not advocate "Jewish pacifism—or even passivity—in the face of destruction," it seems to me to advocate precisely that: It even brings onstage a passive, unliberating Messiah. And the golem gets out of hand (presumably like Ariel Sharon), and must be returned to dust after it turns on its own by putting the make on the rabbi's daughter with fatal consequences.

Even as the legend suffers diminishment by Leivick's doggerel and feeble invention, the MET's limited scenic and histrionic resources further minimize it. The guest appearance of Robert Prosky, in a restrained performance as the Maharal, is commendable, but the others either overact or do not act at all under Lawrence Sacharow's direction. Beowulf Boritt's set may be the best modest means can buy, and Michael Chybowski's lighting is, as usual, expert. But except for the anti-militarist message, which must hold special appeal for some, I can find nothing of interest here. ■

John Simon's reviews can be read at nymetro.com/archive/simon.

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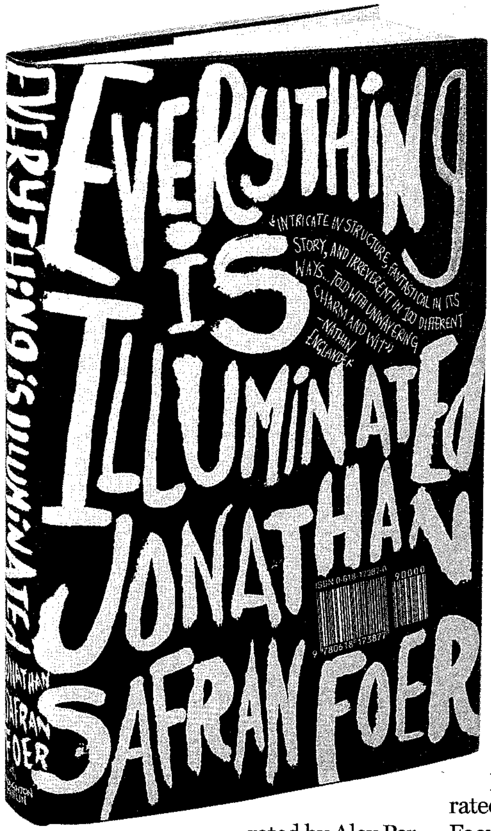
BOOKS DANIEL MENDELSOHN

Boy of Wonders

Jonathan Safran Foer, the 25-year-old prodigy, spins a tale out of shtetl life using every literary trick. The resulting tour de force is a densely packed tale of history, memory, and redemption.


EVERYTHING IS ILLUMINATED
JONATHAN SAFRAN FOER
"INTRICATE IN STRUCTURE, FANTASTICAL IN ITS STORY, AND IRREVERENT IN 100 DIFFERENT WAYS...TOLD WITH UNWAVERING CHARM AND WIT" -NATHAN ENGLANDER

JONATHAN SAFRAN FOER'S REmarkable first novel began life as an undergraduate exercise, but it'll probably take a doctoral dissertation to figure it all out. **Everything Is Illuminated** pretends to be about a young man's search for the Ukrainian woman who saved his grandfather from the Nazis but is really about pretty much everything else: love, history, memory, narrative, and death—and that's just for starters. Not at all bad considering that the author was still attending Princeton barely three years ago.

You'd need 300 pages, rather than just one, to dissect this novel, because it goes after its grandiose targets with some of the most complex technical tricks you're likely to encounter in recent fiction. Like so many young writers, Foer is steeped in the wink-wink orthodoxies of postmodernism; but unlike so many of them he has put his narrative prestidigitation in the service of some very serious themes.

Everything Is Illuminated has two wildly different narrators, and two elaborately intertwined stories. One, by a certain "Jonathan Safran Foer," is a fictional retelling of the history of his grandfather's town, the Galician shtetl of Trachimbrod. That novel, which proceeds in a series of magical-realist vignettes, begins in 1791, the year the shtetl got its strange name. (Trachim accidentally drove his wagon into the local river, the Brod, and drowned; his infant daughter, who was subsequently named Brod, too, miraculously floated to the surface and survived.) It ends in 1942, when the Germans raze the village after most of its 1,204 Jews are drowned in the river. In a repetition of the town's founding event, Jonathan's grandfather rises to the surface and is saved.

Everything Is Illuminated
By Jonathan Safran Foer.
Houghton Mifflin; 288 pages; $24.

Interspersed with the chapters on Trachimbrod are episodes from Jonathan's search for the mysterious Augustine, his grandfather's alleged savior. These are narrated by Alex Perchov, a cocky young Ukrainian who, along with his strangely moody grandfather, serves as Jonathan's guide, and who writes in a sublimely funny pidgin English all too obviously picked up from a well-worn thesaurus. ("I was near-at-hand to writing that we both relish to remain conscious tardy," he writes of staying up late to watch TV.) As the book proceeds, the two narratives gravitate toward each other, the first moving forward in time, the second moving backward, as Alex's grandfather starts to reveal his own memories of the war. At the quite devastating climax of the book, you realize how the two tales are related, a connection that forever sunders Alex from Jonathan.

Foer's interest in doubles, in halves that must become wholes, in intertwining the fictional and the "real," is more than just a gimmick. It's a remarkably effective way of dwelling on an issue of considerable urgency in Holocaust literature: the seemingly hopeless split between history and narrative, between what happened and what can be told. One of the many pleasures of this book is the sophistication with which Foer underscores the importance of this and other themes. Trachimbrod itself is split into two parts (the "Jewish Quarter" and "the Human Three-Quarters"); key characters turn out to have two names, and indeed two identities; Jonathan's and Alex's families are revealed to be mirror images of each other; and, most memorably, one of Jonathan's ancestors had his head split in two by a saw blade during a factory accident but survived. He ends his days in a room divided by a curtain through which he has sex with his wife.

If the curtain is a striking reminder of the ways in which people (and peoples) and eras can be forever separated, the sex is a symbol of something that Foer believes in just as fervently: the saving power of love, and particularly of love as expressed in acts of remembering—and writing. (This book is filled with people reading and writing: letters, notes, plays, books.) Yet this young author is sophisticated enough to know that all great loves, and literatures, are informed by a deep consciousness of loss: Not for nothing does his powerful novel end with a sequence of words that, even as it asserts one tormented man's desire to die, uses one final reduplication, one final echo, to forge an amazing and tremendously moving unity of past and present, fiction and history, life and death. To say any more would be to reveal too much, too clumsily, about a book that illuminates so much with such odd and original beauty. ■

Daniel Mendelsohn's reviews can be read at nymetro.com/archive/mendelsohn.

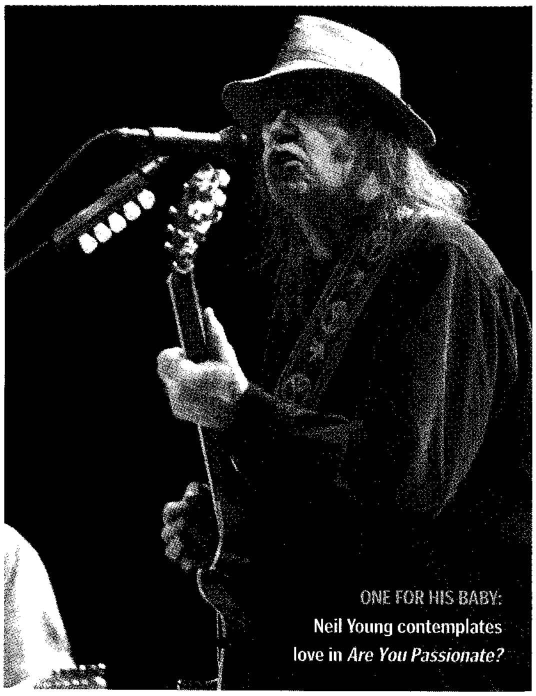
PHOTOGRAPH BY ANDREW MCCAUL.

Young at Heart

Neil Young's new album doesn't offer much fresh news about love (whose does?); there wasn't much new at the Winter Music Conference, either—but it was still a lot fresher.

WHETHER HE'S SPURNing hippie utopianism in the late sixties, singing the praises of Johnny Rotten in the seventies, skewering Madison Avenue in the eighties, or bringing avant noisemeisters Sonic Youth on tour in the early nineties, **Neil Young** has built his solo career by frustrating expectations. But Young's surprisingly conservative new album, *Are You Passionate?*, is simply frustrating, and worse, often as risk-averse as a CSNY reunion.

As its title suggests, *Are You Passionate?* is about love and relationships. It's a seemingly overworked premise to hold together an entire album, but one that nonetheless has inspired some of the best work in pop history, from Basehead's *Play With Toys* to Fleetwood Mac's *Rumours*. But excluding an inspired lyric or two ("We went looking for faith on the forest floor / And it showed up everywhere," for example, from the opener, "You're My Girl"), *Passionate* is mostly a passionless cataloguing of romance; on "Quit (Don't Say You Love Me)," Young even utters that most clichéd of jilted-lover sentiments, "Hey, baby, don't count me out . . . I might surprise you."



ONE FOR HIS BABY: Neil Young contemplates love in *Are You Passionate?*

PHOTOGRAPH BY DENNIS VAN TINE/LONDON FEATURES.

The music on *Are You Passionate?*—provided by Stax session men Booker T. & the MGs—sounds bloodless, too. It's all shimmery, deep organ playing, droning guitars, and sung-in-unison backup vocals, ploddingly paced and without the tight, turn-on-a-dime funk of the MGs' work in the sixties and seventies. "Be With You" nicks the opening notes from Otis Redding's "I Can't Turn You Loose," but the effect is depressing, like hearing a rapper sample a bass line from a familiar funk jam.

Are You Passionate?
Neil Young, with Booker T. & the MGs (Warner Bros.).

The MGs' deliberate approach works only on "Let's Roll," Young's tribute to the passengers of Flight 93 who revolted against their hijackers on September 11. As Young vividly paints the scene on the plane ("One's standing in the aisle way / Two more at the door / We got to get inside there / Before they kill some more"), he's aided by the MGs' repetitive, jagged guitar lines and the group's fittingly mournful vocals. When Young finally reaches the chorus, the tension that the MGs have built breaks, perfectly jibing with the now-or-never feel of the lyrics.

Yet the stark power of "Let's Roll" underscores the rest of the album's tepidness. Adopting a soulful falsetto, Young sounds like a wedding singer straining for notes; crooning blandly about love and loss, he comes off like an aging R&B star circling the bedroom for the nth time. In a long career, Young has steered his way through so many disparate moods and modes, but *Are You Passionate?* is the sound of his rudder hitting the sand.

THE **Winter Music Conference,** AN ANNUAL gathering of D.J.'s and producers held in Miami at the end of March, is known for delivering (to borrow a phrase from Michael Lewis) the "new new thing" with the regularity of a programmed beat. Surprisingly, this year's conference provided little in the way of future shock, but it still managed to be one of the most satisfying in years. It served as a reminder that electronic music remains a creatively potent scene even while being dominated by middlebrow crowd-pleasers like Paul Oakenfold and Sasha and Digweed. At the Nash Hotel, Fatboy Slim played a completely euphoric set of house music along with everything from New Order to Kylie Minogue; a D.J. duo named Layo and Bushwacka captivated a crowd at the Goddess nightclub until the early-morning hours with a set that alternated between funky electro and thumping, bass-driven house music; and at a small club named Tanja, Detroit ghetto-tech D.J. Disco D played a set that included everything from next-generation electro artists like Detrechno to blissed-out Missy Elliott R&B sidekick Tweet and proved just how truly genre-defying this subgenre can be.

And during a nearly twenty-hour marathon set at open-air club Space, where names of songs were telegraphed on an electronic zipper or announced over the microphone, Danny Tenaglia demonstrated a peerless devotion to educating a dance floor, even if his taste can run toward snoozy, effects-driven progressive house. Tenaglia's party also played host to the sort of cultural juxtapositions dance music seems especially good at providing: Early in the morning, a sunglasses-sporting Yoko Ono sang "Open Your Box" from the D.J. booth while Fatboy Slim shook hands with the party-worn throngs at the bar. ■

Ethan Brown's reviews can be read at nymetro.com/archive/music.

PETER G. DAVIS

Playback Time

Plácido Domingo persuades the Met to revive *Sly*, an opera rarely seen since 1927 (then he doesn't really deliver); New York Festival of Song throws a splendid fête.

CONSIDER THE CONTINUING clout of the Three Tenors—well, two of them, at least. Had not Ermanno Wolf-Ferrari's **Sly** struck the fancy of Plácido Domingo and José Carreras a few years ago, this obscure opera, first seen at La Scala in 1927 and rarely anywhere else since then, would surely have continued to slumber in peaceful oblivion (despite its very real merits). After his miraculous recovery from leukemia, Carreras chose *Sly* for his return to the American opera stage in 1999, and Domingo, in his capacity as artistic director of the Washington Opera, made it all possible by commissioning a production and hiring his wife, Marta, to direct it. Domingo then presented the whole package to the Metropolitan Opera, but with himself instead of Carreras in the title role—an offer, apparently, that the Met could not refuse. Anyone who cares should see the Met's version now, since both the opera and its new champions are likely to be soon retired.

In a way, *Sly* is the tenor equivalent of Cilea's *Adriana Lecouvreur*, a juicy vehicle for a singer of a certain age who can dominate the stage but is not called upon to perform strenuous or tricky vocal feats. Perhaps the opera's neglect is partly due to the general perception of Wolf-Ferrari as a composer of elegant comic operas rather than high tragedy. Nothing could be further from his frothy farces based on Goldoni plays than this bitter, pessimistic tale of a poet driven to madness and suicide by a society not content merely to ignore its artists but to persecute them—a theme that, given the events in Europe over the next two decades, would prove eerily prescient.

Sly
Metropolitan Opera production of the opera by Ermanno Wolf-Ferrari, conducted by Marco Armiliato and starring Plácido Domingo.

New York Festival of Song
Concert at Carnegie Hall.

Christopher Sly is a vestigial character in the prologue to Shakespeare's *The Taming of the Shrew*, a drunken tinker tricked by a lord into thinking he is a nobleman. Wolf-Ferrari's librettist, Giovacchino Forzano, expanded on that slight incident and fashioned it into a troubling Pirandellian drama of identity crisis, misperception, and psychological game-playing with Sly, now a poet, as society's scapegoat. It's an ugly business as we watch the vicious tavern revels of Act One, the hallucinatory diversions at the Earl of Westmoreland's castle, and the wretched Sly's cruel disillusionment when, caged like an animal in the earl's cellar, he breaks a wine bottle and slashes his wrists. Given the grim nature of this story, Wolf-Ferrari's music is all the more remarkable for its restraint, fastidious craftsmanship, and refusal to indulge in verismo excess. While the composer of all those enchanting comic operas is still recognizable in a score of almost neoclassical design, Sly himself is characterized in vocal lines notable for their expressive power and declamatory force.

EMBRACE THE DARKNESS: Maria Guleghina and Plácido Domingo in *Sly*.

It's a role written for a type of singer that no longer exists: an Italian tenor with a ringing top, an easy flexibility at every dynamic level, a searingly eloquent delivery, and a mesmerizing dramatic presence. One can hear what is wanted by listening to the recordings of Aureliano Pertile, who created the role, or Francesco Merli, who succeeded him and recorded two of Sly's monologues. For all his musicianship, vocal durability, and earnest industry, Domingo was never that kind of a tenor. He performs Sly with his usual care and dogged efficiency, but he never gets under the skin of the part, and the results are very bland. Juan Pons as Westmoreland and Maria Guleghina as Dolly, the earl's mistress who falls in love with Sly too late, are fine in their roles, but this is an opera that cannot succeed without an inspired protagonist to take charge of the stage.

The production remains much the same as it was in Washington. Michael Scott's budget-conscious sets update the opera—pointlessly so, since all sense of time and place more or less vanishes by Act Two—while Marta Domingo's fussy stage direction includes such inanities as a jigging tavern chorus and a ridiculous white apparition that dances around Sly as he expires. Her greatest sin, though, is to throw a cloak of pervasive dullness over the action, draining all the theatrical life

PHOTOGRAPH BY BEATRIZ SCHILLER.

from an opera that needs as much help as it can get. Marco Armiliato is the competent conductor.

The Met is no doubt relieved to work off this obligation to Domingo and get back to its own affairs. But wait. The great tenor has announced that he plans to star in another Italian vehicle from the same era as *Sly*, Franco Alfano's *Cyrano de Bergerac*, and he is already talking to the Met about importing a production soon to be unveiled in Madrid. Given Domingo's undiminished performance energies and bargaining power, I think we can count on seeing it.

A **New York Festival of Song** CONCERT ALways seems to turn into a marvelous party of one sort or another, and the group's most recent entertainment in Weill Recital Hall at Carnegie Hall was no exception. So far, this season's programs have investigated songs from the Harlem Renaissance, Scandinavia, and the Iberian peninsula, as well as classic Broadway composers inspired by the lyrics of P. G. Wodehouse. At this concert, with justifiable pride and considerable joy, NYFOS revisited some of the many commissions and premieres it has presented over the past fourteen seasons. As usual, the Festival's co-artistic directors, Michael Barrett and Steven Blier, were the companionable pianists and witty commentators, and the singers were absolutely delicious: sopranos Cyndia Sieden and Cynthia Watters, mezzo Rinat Shaham, tenor Steven Tharp, baritones Philip Cutlip and Kurt Ollmann.

But the composers provided the real reasons to celebrate. The Festival of Song premiered its first winner early on, in 1989: *Arias and Barcarolles*, Leonard Bernstein's last work and a memorable one that somehow manages to compress eight tiny Broadway musicals into half an hour. A decade later, NYFOS introduced Ned Rorem's *Evidence of Things Not Seen*, a 90-minute song cycle of extraordinary expressive range and cumulative impact and a score that already sounds like an enduring masterpiece. Lots of other good things came in the years between. I especially enjoyed rehearing Lowell Liebermann's hilarious *Appalachian Liebeslieder*, seven songs recounting the unlikely courtship of a backwoods auto mechanic and a German Fräulein on tour in hillbilly country. If American song has finally come of age, the New York Festival of Song is giving it an eloquent voice. ■

Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

RAIN!

"My favorite, favorite"
- Gael Greene, New York Magazine
Year-End Round-up

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Fallen Idol

Dashing, temperamental, but still revered—a little like Lord Byron with a whisk—David Bouley reopens his flagship restaurant, Bouley. Can Manhattan's cooking legend regain his crown?

IN THE COLORFUL PANOPLY OF NEW York high cuisine, all the great chefs have their roles. Mario Batali is Falstaff, the man of grand, unruly appetites; Jean-Georges Vongerichten is Pan, skipping magically between fusion and classical recipes; and Daniel Boulud is the punctilious maestro with the Midas touch. Then there is David Bouley, the cooking world's version of Lord Byron, a romantic, temperamental figure with the occasional curious flaw. Bouley has been known to speed around town on a motorcycle and date Broadway stars (Bernadette Peters). He is regarded as a hero for his efforts feeding the relief workers in the wake of the September 11 tragedy, and as a scoundrel by some of his colleagues who accuse him of not paying his bills. To many members of the gastronomic elite, however, he remains a kind of poetic genius, a chef who, during the heyday of the original Bouley restaurant, was more inventive than Boulud, less showy than Jean-Georges, and less overpriced and snooty than the city's latest culinary sensation, Alain Ducasse.

ARCH ANSWER:
The scene at Bouley.

Which may explain why my normally verbose friend, the food aristocrat, seemed unusually pious as we sat down to dine at Bouley's newly reconstituted restaurant, **Bouley**, in TriBeCa. "I think he's a master," she whispered in reverential tones, "to eat his food is such a *thrilling* opportunity." In the wake of September 11, Bouley has closed down the bakery portion of his restaurant, lost or dismissed most of his former crack staff (many of whom left, according to reports, because their wages weren't paid), and returned full-time to the kitchen after a five-year absence. The elegant main dining room has been expanded into the former bakery space, which is now decorated with lustrous oil paintings, low-slung chairs covered in red velvet, and lots of tall, frilly table lamps, like those you might find in an elaborate, Victorian-era train car.

Bouley
120 West Broadway
(212-964-2525).

Chef Bouley's menu, at this relatively early stage (the restaurant reopened on February 9), looks elaborate, too. It's chock-full of exotic tropical fruits (lobster with mango, salmon with green papaya), fanciful-sounding soups (Ocean Herbal Broth), and ornate sauces (tomato-lemongrass, Tahitian-vanilla). On one of my early visits, I sampled an appetizer called Return From Chiang Mai, an operatic mixture of lobster, artichokes, mango, and Serrano ham, arranged in dense, tasteful layers under a tangy orange dressing made with Thai curry. It shared the table with a cluster of other dishes: garlic-chestnut soup that tasted okay but had the thin, bubbly texture of bath water, a modest plate of grilled Japanese sardines (strangely paired with angel-hair pasta and a Parmesan crisp), and two snowy mounds of king-crab meat swimming, with asparagus, in a strangely tasteless parsley vinaigrette. The food aristocrat took a hesitant bite of this last dish, then put down her fork in quiet amazement. "It's actually a little lugubrious," she said.

One of the casualties of the post–September 11 shakeup was Galen Zamarra, Bouley Bakery's supremely talented executive chef. In Zamarra's absence, and while training a brand-new kitchen, Bouley seems to have returned, like a nostalgic rock icon, to his flashy, eighties-era roots. He soups up his recipes with fancy fusion ingredients and grasps, again and again, for crowd-pleasing combinations. My favorite of these was an appetizer of braised yellowtail tuna served in a milky, aromatic dressing made with ginger and tamarind. Other baroque seafood combinations worked less well: The salmon-and-green-papaya entrée—which included green apples, celery root, and diced zucchini—seemed a little inert. Ditto the lobster, which was ineffectually bombed with mangos when I sampled it for lunch, and served at dinner in a cramped bowl, muffled in blood oranges and an oversweet port-wine sauce.

Bouley's mania for tropical, fusion flavors seems to work better with the bigger, more savory dishes. My friend the veal nut was pleased with her lunchtime portion of veal loin, which was dripped with Pinot-wine sauce and a deliciously rich confiture of glazed scallions, olive oil, and Japanese mushrooms. My favorite

PHOTOGRAPH BY KENNETH CHEN.

entrée of all was the duck, which was cut in soft, candied slices (they're glazed with acacia honey) and set over a mound of wheat berries flavored with garlic chives and ginger. The rack of lamb was decent as lamb goes, despite being bathed in a brothlike substance called "zucchini mint sauce." The venison fillets were properly gamy without being tough, and rolled on the outside with a tasteful dusting of black-trumpet mushrooms. For cholesterol hounds, there is a double portion of foie gras on the menu, one cold and spread between thin potato crisps (good), the other seared and served with quince purée (too sweet). There's also a dish of Kobe beef, which was bland, meagerly portioned, and not worth the whopping price tag of $56.

Not that anyone at the packed restaurant seemed to notice. The return of Bouley is the big event in this spring's culinary season, and on the evenings I was there, the two rooms buzzed with the kind of anticipatory chatter you hear at the opening of a long-awaited Broadway show. Even the food aristocrat kept up a polite, diplomatic patter until dessert, at which point she fell into a silent funk. I liked the palate-cleansing intermezzo (featuring bundles of mango ravioli stuffed with passion fruit) well enough, but my actual dessert—a pink rhubarb parfait—tasted a little chalky. There were several acceptable chocolate options, my favorite of which was a bitterly rich soufflé made with dark Valrhona chocolate. Delicate eaters can nibble at a dish of thinly shaved pineapple dappled with sugary mint leaves and a single scoop of sorbet. There's also a standard rendition of crème brûlée, flavored with tea, and a rice pudding that tasted properly rich but not transcendent. But for now, not many items on the menu at the new Bouley seemed truly transcendent. Whether that's disappointing depends, I suppose, on the extent to which one equates the cooking of food, at its highest level, to a kind of poetry. As an acolyte of the great Bouley, the food aristocrat was disappointed. Come to think of it, I was, too. ■

Bouley, lunch, 11:30 A.M. to 3 P.M.; dinner, 5:30 to 11:30 P.M. daily. Appetizers, $12 to $18; entrées, $32 to $56. All major credit cards.

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Adam Platt's reviews can be read at nymetro.com/archive/restaurants.

ART MARK STEVENS

Well-Red

An exhibition of early-twentieth-century Russian books makes one wonder, what's become of revolutionary art today?

LIKE SHERLOCK HOLMES INVESTIgating a mystery, a critic of contemporary culture should notice the dogs that do not bark. Among the unexpected silences of today, the most significant to me is the lack of sustained interest in ideal, perfected, or revolutionary states of being. Where are the social utopias, the celebrations of a transformed consciousness, the visions of renewal and rebirth? Given the new millennium and the extraordinary scientific advances of this time, it seems strange that so few contemporary artists have a hopeful or otherworldly gleam in their eyes. Today, the future is typically regarded with dread.

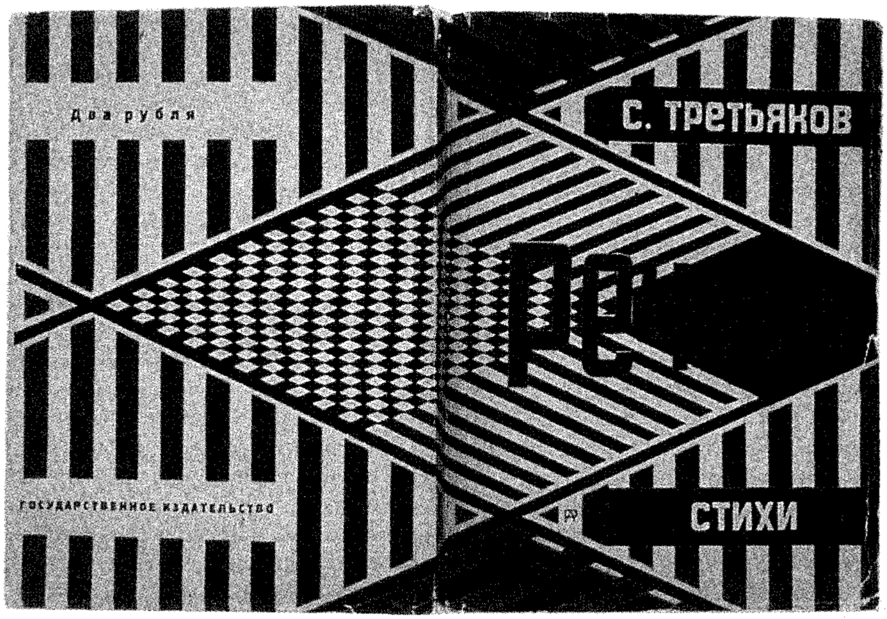
The Russian Avant-Garde Book, 1910–34
At the Museum of Modern Art; through 5/21.

The New Way of Tea
At the Asia Society and the Japan Society; through 5/19. See Art listings for details.

In this respect, past art can illuminate what's missing from the present. At the Museum of Modern Art, **The Russian Avant-Garde Book, 1910–1934** depicts that fertile period—before Stalin slammed the door on dreams—when Russian artists believed that the modern world would yield a new kind of man. Organized by Margit Rowell, the show celebrates the Judith Rothschild Foundation's gift of more than 1,100 books and related materials to the museum. Most of the best artists of the period—among them Natalia Goncharova, Kazimir Malevich, Aleksandr Rodchenko, and El Lissitzky—are represented in the show, for the book form offered artists an ideal vehicle for their revolutionary aspirations.

A book can embody a civilization: The word becomes a world. For most Russians at the turn of the last century, "the book"—as traditionally understood—evoked either the religious orthodoxy of the church or the settled taste of the wealthy. Not surprisingly, revolutionary artists challenged their society by subverting the visual and verbal authority of the book. In the early days, the Russian Futurists created volumes that

BLACK AND WHITE AND . . . : Aleksandr Rodchenko's cover for *Rechevik,* by Sergei Tretiakov (1929).



PHOTOGRAPH: COURTESY OF THE MUSEUM OF MODERN ART.

welcomed surprise and emphasized the private and idiosyncratic over the expected. Their books were often rough and handmade, and seemed one-of-a-kind. Not surprisingly, artists and poets formed a strong alliance in the creation of such books, for poets were also searching for a new language to describe the evolving face of modernity. In many books, the words seemed to be scrawled by hand among primitive pictures. Letters, words, and typefaces did not hold a line but instead wandered around the page, as if searching for their meaning.

The Futurist books were steeped in private dreams. After the Revolution of 1917, however, artists became more concerned with building a society—not just imagining it with their friends. The style of geometric abstraction called Suprematism (which Malevich developed shortly before the Revolution) brilliantly anticipated this social purpose, for it brought together the logic of the machine age and mystical dreams of modern transformation. Suprematism seemed to mix its geometries with the open sky. It could serve both fantasy and the factory. With a Suprematist outlook, an artist could at once honor and upend rules in a rectangular book full of horizontal lines. Lissitzky created a children's storybook whose protagonists were a red and a black square.

It wasn't long before the new Soviet leaders regarded too much openness and freedom as a personal indulgence—and urged artists to put aside their individual sensibilities in order to serve the broader public purposes of the Revolution. Nonetheless, the Constructivist graphics developed by Rodchenko and Lissitzky, in particular, retained a vivid sense of movement and possibility. Rodchenko would often invest his patterns with a kind of optical shimmer; the tremble of the eye seemed to prepare the excited mind for the new thoughts contained in the book. Lissitzky would create forms that never seemed quite contained by their page—they always implied some larger space beyond the pale. When the Soviet masters became concerned that art was now too abstract, great artists like Rodchenko and Lissitzky began to incorporate photographs in their work. But they still didn't allow the "realistic" photographs to root themselves into the page. Their photographic imagery, like their abstract shapes, continued to move and float: The ultimate reality had not yet settled into focus. Eventually, of course, the Stalinists succeeded in taking the air out of this revolutionary art, grounding it in Communist orthodoxy. There is no darker ending in the history of art.

The New Way of Tea, JOINTLY ORGANIZED by the Japan Society and the Asia Society, honors one of the great efforts to locate paradise. To many Westerners, the Japanese tea ceremony seems impossibly arcane, fussy, and artificial. It can certainly be that, especially to those without much imagination. Its true power, however, stems not from artifice but from the respect it pays to the actual rather than to the fanciful. Paradise is not a far-off land. Paradise is the cup in your hand. On the most basic level, the tea ceremony focuses—and orchestrates—each of the senses. The eye is warmed by the shape of the objects, the hand by the feel of the clay bowl, the nose by the smell of the fire, the tongue by the taste of the tea, the ear by the sound of conversation and the murmur of nature beyond the door. A sensation of order, occasion, and beauty prevails, but none of these qualities oppresses the spirit by seeming too grand. Neither the tea objects nor the tearoom, for example, is very showy or "perfect"; tea masters often talk about "the art of the artless." And, of course, the ceremony itself was founded upon friendship—upon the egalitarian give-and-take between host and guest and the nourishing of mind by mind.

Organized by Masakazu Izumi, director of the International Chado Culture Foundation, the exhibit includes some historical material, such as objects used by the father of the tea ceremony, Sen Rikyu (1522–91). But the exhibit admirably emphasizes a more difficult aspect of the genre—the response by today's architects, designers, and craftsmen to the way of tea. For example, the show includes a number of newly conceived tearooms. One is an open cube—a kind of conceptual tearoom—that looks rather like a sculpture by Donald Judd. Another is an evanescent grouping of planes focused upon a basin of water. Still another creates an orderly space from metal scraps. Such works extend a great tradition yet do not quite reach what they admire. They are not just "the way of tea"; they are *about* the way of tea. In their presence, visitors become intellectuals and outsiders looking in. This kind of contemporary distance always provokes in me an intense desire for more direct experience. Elsewhere at the Asia Society, there's a room full of powdered green tea. Its extraordinary smell requires no thought, which seems a blessing. ■

Mark Stevens's reviews can be read at nymetro.com/archive/stevens.

IN BRIEF

Television | John Leonard

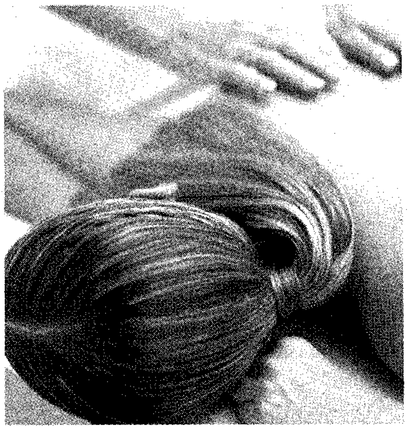
- **Spotlight on Faith Hubley** (APRIL 21; 8 TO 9 P.M.; Sundance) mixes interview footage of the Oscar winner who died in December with several of her more than 50 animated films, most of them using jazz and myth to make a political point.

- **Disappearance** (April 21; 8 to 10 P.M.; TBS), written and directed by Walter Klenhard, reunites Harry Hamlin and Susan Dey from *L.A. Law* as an old married couple on vacation with their children in the Nevada desert, where they are menaced in an abandoned mining town by unseen enemies who could be the restless dead in a sacred Indian burial ground, the ghosts of folks who perished in the testing of a neutron bomb, or aliens from Area 51. Not bad, with a creepy conclusion.

- **Eco-Challenge: NZ** (April 21; 8 to 10 P.M.; USA) introduces us to 67 teams from 23 countries who will scurry for twelve days all over New Zealand on mountain bikes, river rafts, and horseback, with prime-time coverage continuing on USA till April 24.

- **Two Against Time** (April 21; 9 to 11 P.M.; CBS) stars Marlo Thomas as a single mother who is having enough trouble with Ellen Muth, her rebellious teenage daughter, before Ellen is discovered to have cancer and must undergo surgery and chemotherapy. Just to complicate the picture, Marlo then finds that she, too, has cancer. Based, of course, on the usual true story, but redeemed by the remarkable mother-daughter performances. In Marlo's suffering, there is no vanity.

- **Warning: Parental Advisory** (April 21; 9 to 11 P.M.; VH1) is a comic take on the 1985 Senate hearings into "porn rock," during which Tipper Gore and the Parents Resource Music Center were more or less routed by testimony from musicians like Frank Zappa, Twisted Sister's Dee Snider, and, most eloquently, John Denver, whose "Rocky Mountain High" once had been censored as a drug song. Mariel Hemingway (Gore), Griffin Dunne (Zappa), Tim Guinee (Denver), and Jason Priestley (as a music-industry lobbyist) have fun, but the antics we see at the end suggest that something wonderful might have happened if *Warning* had been turned into a sort of *Cop Rock* operetta. ■



countdown to Summer

BEAUTY AND THE BEACH

So we've had a relatively mild winter. Who could complain about a February that spoiled us with temperatures of almost 60 degrees? Still, we yearn for summer, the freedom from bulky outer garments, the feel of sun on bare arms and legs. But with all that freedom comes the pause of self-examination. Are those legs smooth enough to be exposed? Is that midsection bikini-ready?

Winter covers up a multitude of imperfections, so as we contemplate long, lazy days at the beach and the bliss of hours to spend as we please, we plan ahead. There's still time to trim those inches off less-than-toned tushes, time to shed those extra pounds, de-fuzz whatever needs de-fuzzing—and generally look as fabulous as you can, both on and off the beach.

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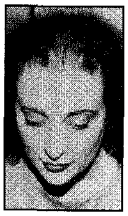

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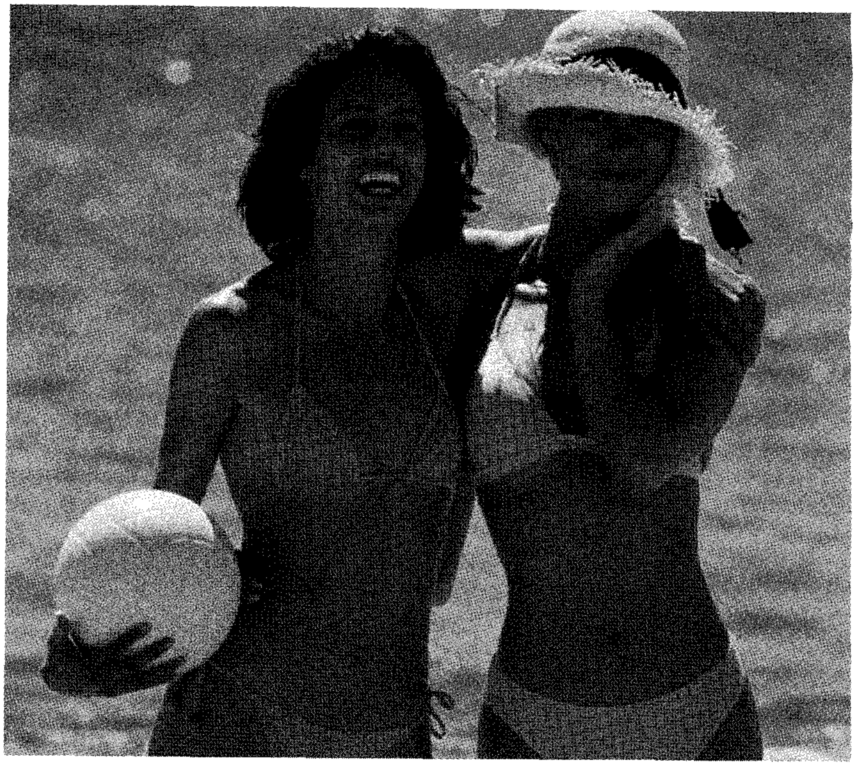
countdown to Summer



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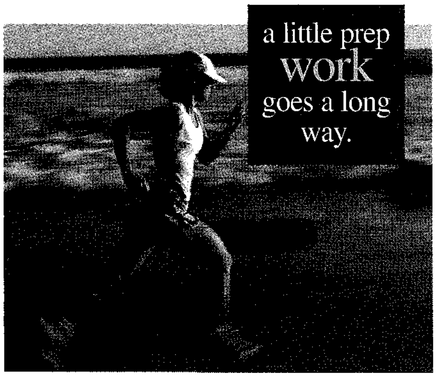

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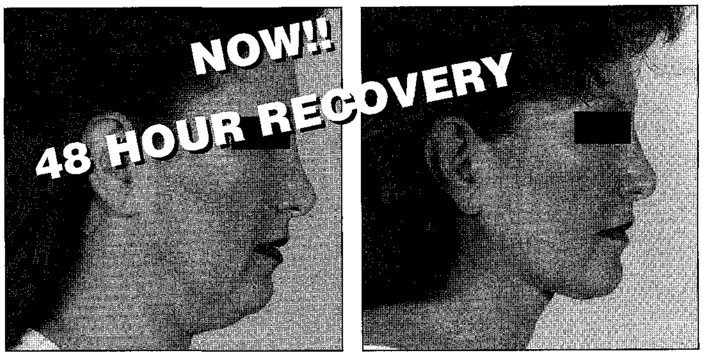

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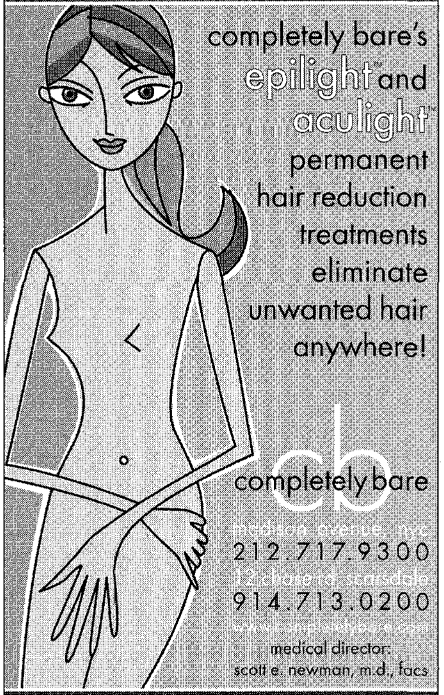

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LEAN LINES THRU BODY CONTOURING

As temperatures rise and we shed layers of winter clothing, we want to look our best in revealing attire. The problems of disproportionately large hips, buttocks, thighs, and a protruding abdomen can be corrected with new and improved liposuction; upper arms, back folds, ankles, and calves can also be treated. The abdominal area can be rejuvenated with the "Mini Tummy Tuck," perfected by plastic surgeon, **Dr. Elliot W. Jacobs**. A rounded belly button can be changed to a more vertical oval, and athletic abs can be simulated with abdominal etching. The "Mini Tummy Tuck" also addresses problems of the postpartum abdomen, including treatment of a horizontal C-section scar. *Elliot W. Jacobs. M.D., 815 Park Ave., 570-6080; www.plasticsurgeonnewyork.com.*

GENTLE-TOUCH FACIAL ADVANCES

Dr. Howard D. Sobel, who was voted one of New York's top dermatologic surgeons several years in a row, has opened the **Skin & Spa Cosmetic Surgery Center**, which offers all the latest advances in dermatologic and cosmetic surgery. The new Vbeam® laser gently reduces wrinkles, facial and leg spider veins, freckles, sunspots and rosacea, while the CoolTouch2® laser stimulates the production of your own natural collagen, making your skin look younger. With the newest techniques, Botox can now be used to open the eyes wider and to diminish wrinkles around the mouth and neckline, as well as to treat crow's feet and furrows in the forehead. The safest techniques of liposuction under local anesthesia (tumescent) are performed in a fully accredited office operating room. *Dr. Howard D. Sobel's Skin & Spa Cosmetic Surgery Center, 960A Park Ave., 288-0060; www.drsobel.com.*

SUMMER AT THE OASIS

The **Oasis Day Spa** offers lots of get-ready-for-summer specials, including "Best Massage," Best of New York, *New York* Magazine. Rejuvenate your face with a fruit peel Alpha Hydroxy Facial followed by the anti-aging Citrus Splash, a powerful anti-oxidant that repairs sun damage, improves skin texture, and rebuilds elasticity. Exfoliate and detoxify your body with a Brown Sugar Scrub and Mud Wrap. At their new location, Oasis on Park, you'll find a state-of-the-art flotation spa and such must-have treatments as Thai Massage and stripless waxing. Also offered are classes in yoga and meditation, as well as nutrition counseling. After you've pampered your body and refreshed your spirit, have your hair and nails done at the Robert Stuart Salon. *Oasis Day Spa, 108 E. 16th St.; Oasis on Park, One Park Ave., 254-7722; www.nydayspa.com.*

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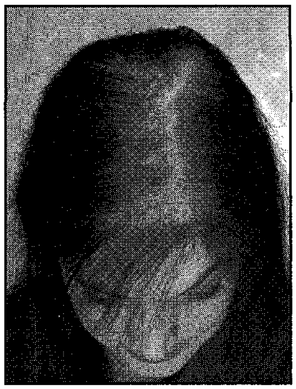

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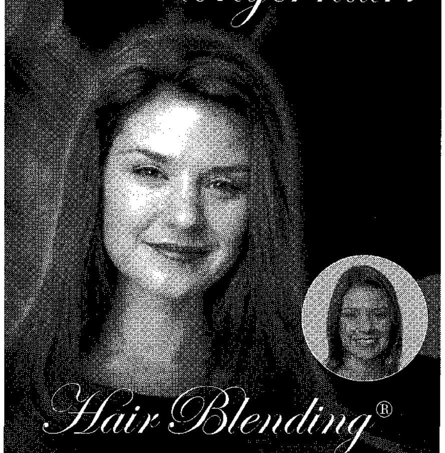

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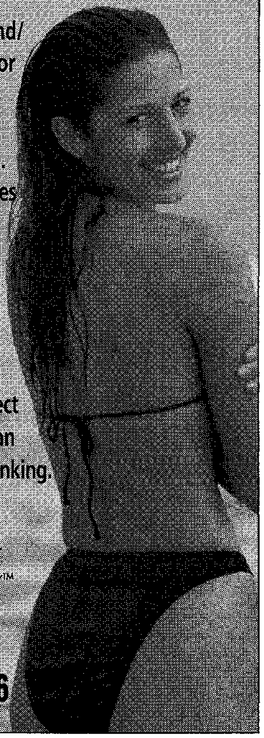

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CHOOSE THE RIGHT SURGEON

Choosing a cosmetic surgeon is much too important a decision to leave to chance. But with so many doctors vying for your attention, how do you choose? For 23 years, busy, successful men and women—actors, models, sports personalities, and more recently, baby boomers—have turned for guidance to cosmetic surgery consultant, **Denise Thomas.** Denise has been featured on *Oprah* and on the Discovery Channel. She can help you select the right surgeon for the procedure you want. And if you would like to talk to someone who has had that procedure, she is happy to arrange that, too. Denise will advise and counsel you from the first office visit through recovery—and beyond. "I want my clients to be completely satisfied," she says, "and I do everything I can to ensure that." *Denise Thomas, Cosmetic Surgery Consultants, 734-0233; www.denisethomas.com.*

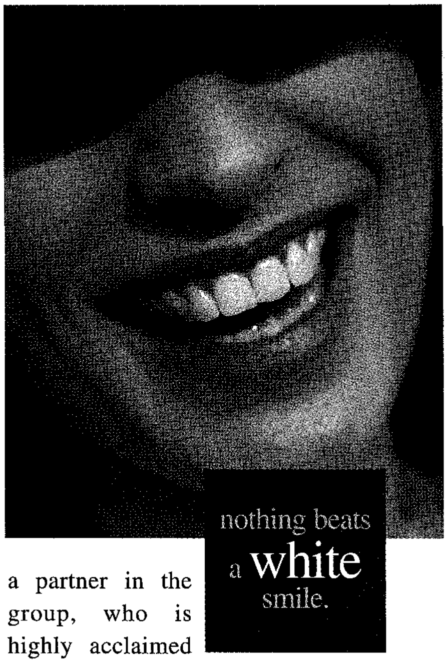
> age-management programs encompass new dna research, nutritional management, anti-oxidant and vitamin therapy, and other measures that slow down the aging process.

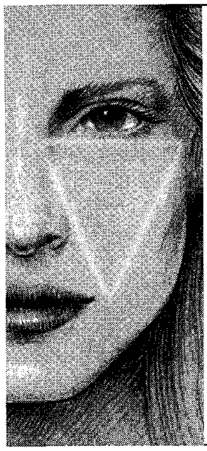
SLOW DOWN THE AGING PROCESS

We may not be able to stop the aging process, but we can surely slow it down. At **Plastic Surgery Center Internationale,** the war against lines and wrinkles is fought on two fronts: with the latest in surgical techniques and the newest anti-aging medical therapies. Medical director Vincent C. Giampapa, M.D., FACS, says: "I want to treat not only the results of aging with the technological advances of surgery, but also address the aging process itself on the inside." Dr. Giampapa offers the option of an "age management" program that encompasses new DNA research, nutritional management, vitamin and anti-oxidant therapy, and other measures that slow down aging, including—but not always—using surgery. *Plastic Surgery Center Internationale, 89 Valley Road, Montclair, NJ, 973-746-3535; www.youthfulneck.com and www.giampapainstitute.com.*

A PERFECT SMILE BY LUNCHTIME

If you yearn for a smile that's fresh and bright, **Park 56 Dental Group** can dramatically brighten your teeth in just one visit with the revolutionary ZOOM! technology. It's safe and very effective. Dr. Philip Abramsky, a partner in the group, who is highly acclaimed for his cosmetic excellence, says: "In less than two hours, my patients can leave the office with a smile that has been significantly lightened with long- lasting results. Not only has their smile changed, but their self-esteem and confidence have increased as well." Recognized as a leader in dental technology, Park 56 Dental Group uses digital radiography (90 percent less radiation), before and after computer simulations, and a high-tech laser cavity detecting system. *Park 56 Dental Group, 120 E. 56th St., Suite 610, 826-2322; www.park56dental.com.*





New "Microlift" Targets Specific Areas of Aging

Early signs of aging first appear in the central area of the face. The new MICROLIFT, a sophisticated surgical procedure perfected by Dr. Jacobs, rejuvenates the triangle between the inner and outer corners of the eye and the corner of the mouth. This procedure gently lifts fallen tissues to soften facial expression. Fat bags and eyelid creases are eliminated—lower eyelid skin is made smoother —cheekbones are enhanced—and nasal labial folds are softened.

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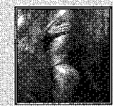

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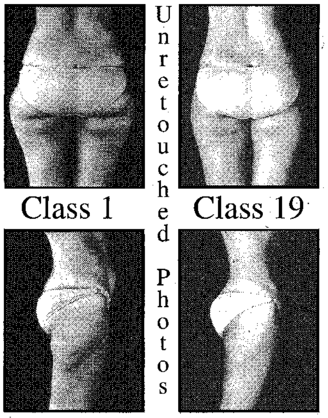

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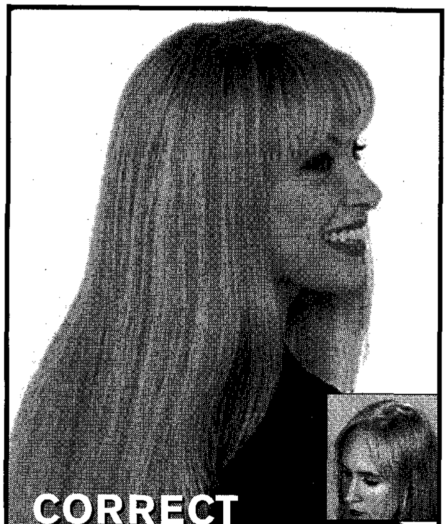

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HEADS UP FOR SUMMER

If thinning or damaged hair has spoiled your enjoyment of summer pleasures in the past, consider the solutions offered by New York's hair-replacement experts. They can correct Mother Nature's mistakes, and in no time at all, you can look forward to great hair days—not just this summer, but all year round.

If you're not pleased with the state of your hair—if it's thinning or damaged—the pros at **International Hair Salon** are ready to step in and help you, in uniquely private and intimate salon surroundings. Mr. Carmine and Angelo David have created groundbreaking techniques for adding hair, therapies for volumizing, professional hair-lengthening procedures, and scalp treatments. Try our new and exciting Laser Hair Therapy. "These successful procedures have helped thousands of women who have experienced the emotions of thinning hair or hair loss,' explains Angelo David. The salon's exper stylists are at your service to help you selec a special cut or color to create that fantastic new look. Visit our new Levittown location featuring owner Bianca Boyle. *International Hair Salon, 48 E. 43rd St., 2nd floor, 883-6620; 2132 Central Park Ave., Yonkers, NY, 914-793-0300; 2701 Summer St., Stamford, CT, 203-325-0144; 3601 Hempstead Turnpike, Suite 510, Levittown, NY, 516-579-1500; www.internationalhairsalon.com.*

while you're baring everything else, make sure not to neglect your hair. the summer's harsh rays and chlorine are two fierce enemies. protect your most valuable asset with help from the pros.

When you think of summer, you picture sun, water, and fun—like cruising around in a convertible with the wind ruffling your hair. But the fantasy fizzles fast when you have to deal with the reality of your rapidly thinning hair. "Thin hair is a big issue for a woman, especially in summer, when you spend so much time outside," says Elline Surianello, president, founder, and client of **LeMetric Hair Center.** "We can fix your hair and make that summer fantasy a reality.

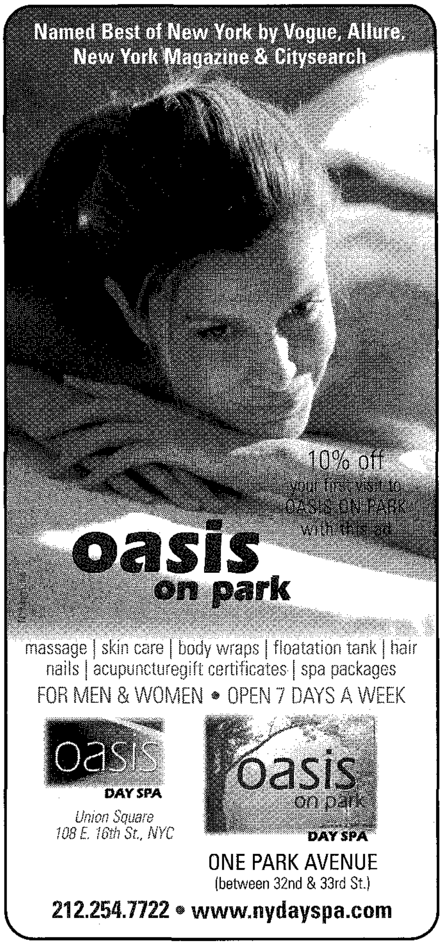
Let us create the look you want. You'll look and feel years younger. I have one client who is over 60. When her husband picked her up, he said: `You look just the way you did when I first met you.'" Call for a complimentary consultation and learn how LeMetric can make a difference in your life. *LeMetric Hair Center for Women, 124 E. 40th St., Suite 601, 986-5620 or 1-800-217-9052; www.lemetric.com.*

If you want to make your existing hair fuller and give it more body, Hair Blending® is an advanced method of increasing volume, body, and length. Hair Blending blends one human hair at a time in with your hair, which creates a totally natural look. It's a subtle technique that restores natural balance and style.

For a limited time **Sequence** is offering an actual sampling of blending hair into your own, so you can see for yourself how natural and liberating this technique can be. Call for specific details of how Hair Blending can give your hair more body. Or, if you would like to have the complimentary sampling, call for an appointment. *Sequence, 1-888-BLEND-88; www.sequencehair.com.*

To correct your thinning or damaged hair, **MHN Hair Studio** uses three remarkable techniques developed for all hair textures. Strands of natural hair are applied to your own—and then become part of your own natural growth. You can shampoo the hair, perm it, style it any way you like. MHN also uses aromatherapy treatments to stimulate hair growth and laser therapy to correct damaged hair and generate hair growth. Call for a complimentary consultation so that MHN can recommend a customized correction for you. "There's nothing like a gorgeous head of hair to make you feel confident, feminine, and beautiful," states company president, Michelle Cipriano. *MHN Hair Studio, 515 Madison Ave. 111-17 Queens Blvd., Forest Hills, NY; 1 Kalisa Way, off Route 17N, Paramus, NJ, 1-800-424-7202 (for all locations).*

there are several new procedures to fix damaged, thinning, or lifeless hair. Why suffer when a simple consultation can restore your hair's luster and your self-confidence.



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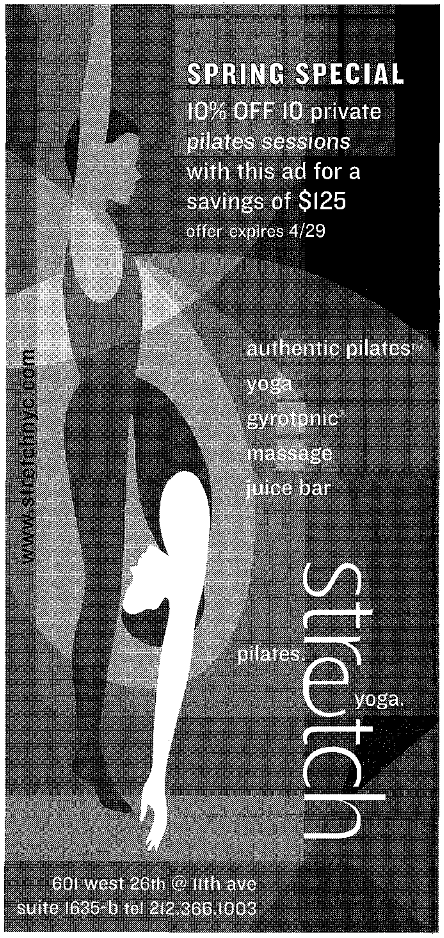

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Movies

Edited by Ben Kaplan

NEWTHISWEEK

Behind the Sun
After avenging his brother in a long-running blood feud, a young man (Rodrigo Santoro) in 1910 Brazil discovers there's more to life, while waiting for the inevitable consequences. Director Walter Salles (*Central Station*) creates a haunting, elemental world of natural wonder and menace, blending magic realism and tense drama. (1 hr. 45 mins.; PG-13) • Opens 4/17.

Caesar's Park
Documentarian Sarah Price (*American Movie*) trains the camera on her new suburban-Milwaukee neighborhood's characters. (1 hr. 7 mins.; NR) • Opens 4/17.

Chelsea Walls
Convoluted, grating multicharacter study of various bohemian types in the Chelsea Hotel, from a hard-edged writer (Kris Kristofferson) to a struggling painter (Vincent D'Onofrio). Ethan Hawke's directorial debut wants to be the cinematic equivalent of free jazz, but is too enamored with its own artiness to leave an impression. Co-starring Uma Thurman and Rosario Dawson. (1 hr. 52 mins.; R) • Opens 4/19.

Enigma
English code-breakers during World War II fall in love while battling Nazis in director Michael Apted's film. With Dougray Scott and Kate Winslet. (1 hr. 57 mins.; R) • Opens 4/19.

Girls Can't Swim
Sharply observed, delicately acted portrait of two teenage friends (Isild Le Besco and Karen Alyx) coping with sex, love, and loss one summer on the coast of France. The young leads are intensely natural, and Anne-Sophie Birot's direction is loving and incisive, her only missteps coming in the film's melodramatic final scenes. (1 hr. 41 mins.; NR) • Opens 4/19.

The Last Waltz
See Rainer, page 98. (1 hr. 59 mins.; NR) • Opens 4/19.

Murder by Numbers
Sandra Bullock is a police detective who, along with her rookie partner (Ben Chaplin), tracks a pair of young serial killers. Directed by Barbet Schroeder (*Single White Female*). (1 hr. 58 mins.; R) • Opens 4/19.

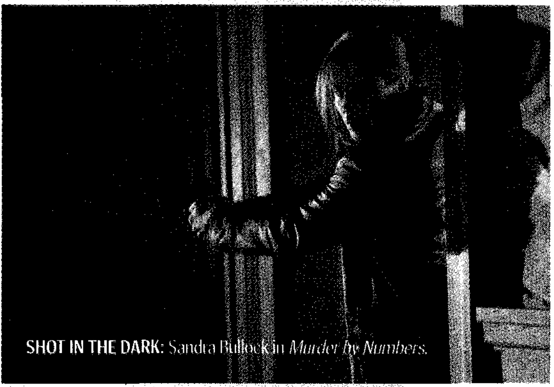
Murderous Maids
Jean-Pierre Denis's account of the infamous killings by two chambermaids of their bourgeois employers in 1933 France. Starring Sylvie Testud and Julie-Marie Parmentier. (1 hr. 34 mins.; NR) • Opens 4/19.

Mutant Aliens
Animation giant Bill Plympton's film is about astronauts and aliens who unite against a greedy corporate space baron. (1 hr. 23 mins.; NR) • Opens 4/19.

My Big Fat Greek Wedding
Thirtysomething Toula (screenwriter Nia Vardalos) is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. Innocuous comedy, light as a feather and lacking dimension, but Vardalos's good-natured presence keeps you watching. (1 hr. 59 mins.; PG) • Opens 4/19.

Nine Queens
Two Buenos Aires con men (Gaston Pauls and Ricardo Darin) try for a score tied to the sale of some rare stamps. Appears to be more of an allegory for Argentine politics than anything else, but that doesn't excuse the talky script and its tiresome confusion of double crosses. (1 hr. 55 mins.; R) • Opens 4/19.

The Scorpion King
It's special effects galore, as a peasant (Dwayne "the Rock" Johnson) in ancient Egypt rises from the ashes of his village to become the first pharaoh in this prequel to *The Mummy*. Directed by Chuck Russell (*The Mask*). (1 hr. 28 mins.; PG-13) • Opens 4/19.



SHOT IN THE DARK: Sandra Bullock in *Murder by Numbers*.

Space Station
Marvelous 3-D effects are the highlights of this IMAX documentary about the building of the International Space Station. And in a departure from other whiz-bang IMAX productions, the extended scenes of astronauts interacting naturally are quite nice. Only drawback: the comically intense Tom Cruise narration feels completely out of place. (See box.) (1 hr. 8 mins.; NR) • Opens 4/19.

The Triumph of Love
See Rainer, page 98. (1 hr. 47 mins.; PG-13) • Opens 4/19.

World Traveler
Billy Crudup is Cal, a boozy architect drifting from town to town, afraid to return to his wife and kid, convinced there's a better life out there. Episodic story lacks focus, but director Bart Freundlich gets the on-the-road feel just right. Co-starring Julianne Moore. (See box.) (1 hr. 44 mins.; R) • Opens 4/19.

REVIEWS BY BILGE EBIRI

Now Playing

All About the Benjamins
Good comic chemistry as a bounty hunter (Ice Cube) and his nemesis (Mike Epps) pursue a group of smugglers. (1 hr. 39 mins.; R) • 17; 40; 52.

★ Amadeus: Director's Cut
An expanded version of Milos Forman's Oscar-winning 1984 masterpiece, about the life of Mozart (Tom Hulce) seen through the eyes of rival Antonio Salieri (F. Murray Abraham). (3 hrs. 8 mins.; R) • 43.

★ Amélie
Treacle this elaborately inventive deserves some kind of blue ribbon. (Rainer; 11/12/01) (2 hrs.; R) • 1; 11; 17; 43.

Astoria
Queens is the setting of Nick Efteriades's light Greek-American coming-of-age tale. (1 hr. 43 mins.; R) • 2.

A Beautiful Mind
Russell Crowe plays the mathematician and paranoid schizophrenic John Nash in this rather conventionalized view of madness and creativity. (Rainer; 1/7/02) (2 hrs. 9 mins.; PG-13) • 10; 12; 16; 17; 28; 43; 70; 73.

Big Trouble
Barry Sonnenfeld's frantic farce set in Miami is big on dither and short on laughs. (Rainer; 4/15/02) (1 hr. 25 mins.; PG-13) • 6; 14; 15; 16; 17; 32; 39; 44; 45; 49; 52; 56; 58; 59; 62; 64; 72; 73; 75.

★ Blade 2
Director Guillermo Del Toro (*The Devil's Backbone*) takes Wesley Snipes's techno-vampire franchise and transforms it into an exuberantly hard-boiled gothic ninja monster fantasy. (1 hr. 36 mins.; R) • 10; 15; 16; 22; 23; 32; 39; 40; 44; 45; 48; 50; 52; 53; 54; 55; 57; 60; 61; 62; 68; 70; 73; 75.

The Cat's Meow
Director Peter Bogdanovich vividly reimagines the fateful 1924 celebrity cruise aboard news tycoon William Randolph Hearst's yacht. The excursion resulted in a mysterious death, implicating everybody from Charlie Chaplin (Eddie Izzard) to actress Marion Davies (Kirsten Dunst) and filmmaker Thomas Ince (Cary Elwes). Terrific ensemble work. (1 hr. 52 mins.; R) • 1; 34; 43.

Changing Lanes
See Rainer, page 98. (1 hr. 39 mins.; R) • 6; 14; 15; 16; 22; 25; 32; 36; 40; 41; 42; 43; 44; 45; 49; 50; 51; 52; 53; 54; 55; 57; 58; 60; 61; 62; 64; 66; 69; 70; 71; 72; 73; 74; 75.

Clockstoppers
A scientist's teenage son (Jesse Bradford) winds up with a top-secret watch that gives him superhuman speed. Kids may enjoy this throwback to Disney live action, but adults will be distracted by extra-wide plot holes. (1 hr. 34 mins.; PG) • 15; 16; 17; 20; 32; 39; 44; 45; 50; 52; 53; 57; 58; 59; 60; 62; 69; 71; 72; 73; 75.

Crush
The friendship of three single fortysomething women living in the English countryside gets tested when one (Andie MacDowell) begins a fling with a younger man (Kenny Doughty). The chemistry between the two lovers is effective, but it's undermined as the film veers into melodrama. (1 hr. 52 mins.; R) • 10; 16; 17; 29; 43; 62; 67; 75.

Death to Smoochy
A psychotic children's-show personality (Robin Williams) tries to bring down his replacement, an angelic hippie (Edward Norton) dressed as a rhino. Danny DeVito's shrill, over-the-top comedy is so calculatedly cynical that it feels more like a new image campaign for Williams than a movie. (1 hr. 48 mins.; R) • 6; 16; 17; 32; 43; 62.

E.T. The Extra-Terrestrial
Well, it's certainly still good. The additional footage in this rerelease feels somewhat extraneous, but at least there isn't much of it. (2 hrs.; PG) • 10; 12; 16; 22; 29; 44; 45; 50; 52; 56; 58; 60; 62; 64; 70; 72; 73.

Festival in Cannes
Talkfest auteur Henry Jaglom's vague story shot on the fly at the 2000 Cannes film festival about an actress turned director (Greta Scacchi) and a wannabe producer (Zack Norman) trying to finance a film. (1 hr. 39 mins.; PG-13) • 2.

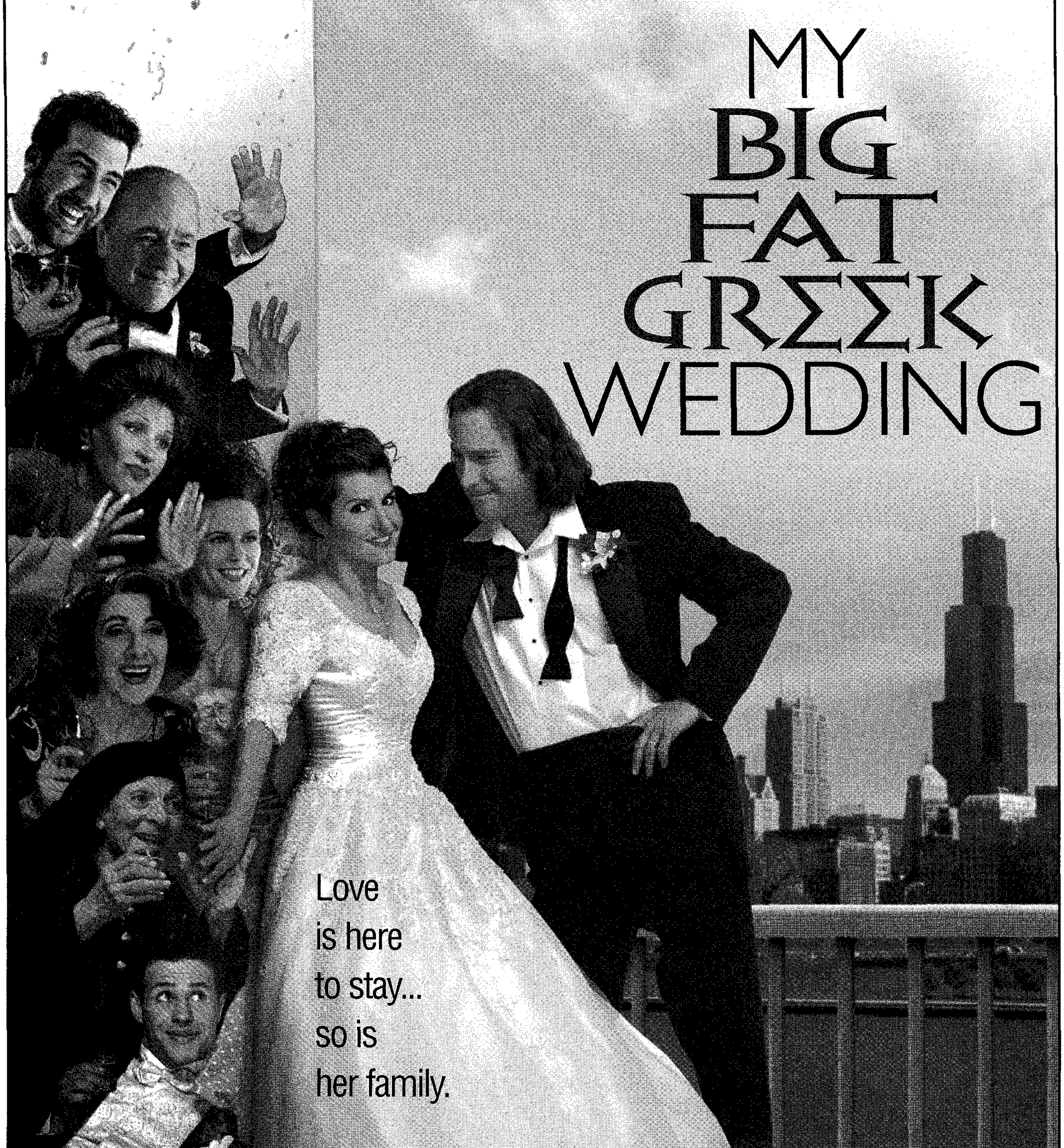
★ Frailty
Bill Paxton directed and stars in this creepy, disturbing low-budget triumph that is part psychological drama and part Old Testament–Stephen King–Freud–Brothers Grimm scarefest. He plays a widower with two young boys who believes he has been told by an angel to rid the world of demons. Matthew McConaughey and Powers Boothe co-star. (1 hr. 40 mins.; R) • 10; 12; 15; 16; 22; 39; 40; 41; 42; 44; 45; 48; 50; 52; 55; 56; 58; 59; 62; 64; 68; 72; 73; 75.

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 122.**

PHOTOGRAPH BY MELISSA MOSELEY/SMPSP.

NIA VARDALOS JOHN CORBETT LAINIE KAZAN
MICHAEL CONSTANTINE WITH ANDREA MARTIN AND JOEY FATONE

MY BIG FAT GREEK WEDDING



GOLD CIRCLE FILMS PRESENTS IN ASSOCIATION WITH HOME BOX OFFICE AND MPH ENTERTAINMENT A PLAYTONE PICTURE "MY BIG FAT GREEK WEDDING"
NIA VARDALOS JOHN CORBETT LAINIE KAZAN MICHAEL CONSTANTINE GIA CARIDES LOUIS MANDYLOR WITH ANDREA MARTIN AND JOEY FATONE
MUSIC BY CHRIS WILSON AND ALEXANDER JANKO COSTUME DESIGNER MICHAEL CLANCY EDITOR MIA GOLDMAN, A.C.E. PRODUCTION DESIGNER GREGORY KEEN DIRECTOR OF PHOTOGRAPHY JEFFREY JUR
EXECUTIVE PRODUCERS NORM WAITT PAUL BROOKS STEVEN SHARESHIAN PRODUCED BY RITA WILSON TOM HANKS GARY GOETZMAN
WRITTEN BY NIA VARDALOS DIRECTED BY JOEL ZWICK

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777-FILM #957

CLEARVIEW CINEMAS
PARK AND 86TH STREET CINEMAS
86TH ST. BET. PARK & LEXINGTON AVE. 777-FILM #604

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AND AT OTHER SELECT THEATRES

★ Gosford Park
Robert Altman's murder mystery is an artful blend of whodunit and something deeper—a meditation on class and a vanishing gentry. (Rainer; 12/24/01) (2 hrs. 17 mins.; R) • 10; 12; 25; 43; 49.

High Crimes
Morgan Freeman has a juicy good time playing an alcoholic lawyer who redeems himself in this otherwise smoothly directed (by Carl Franklin) but rather pro forma courtroom thriller co-starring Ashley Judd and Jim Caviezel, playing a fugitive military operative accused of murdering El Salvadoran civilians. (Rainer; 4/15/02) (1 hr. 55 mins.; PG-13) • 10; 11; 12; 17; 21; 27; 29; 40; 44; 45; 50; 52; 53; 54; 57; 62; 64; 69; 70; 71; 72; 73; 74; 75.

Human Nature
Michel Gondry directs Charlie (*Being John Malkovich*) Kaufman's script about a behaviorist prude (Tim Robbins), a feral stud (Rhys Ifans), and a hairy naturalist author (Patricia Arquette). (1 hr. 36 mins.; R) • 10; 13; 17; 18; 30; 38; 53; 59.

★ Ice Age
Marvelously funny digitally animated comedy featuring woolly mammoths, saber-tooth tigers, sloths, dodos, and much more. (Rainer; 3/25/02) (1 hr. 15 mins.; PG) • 10; 11; 12; 17; 30; 34; 37; 40; 41; 42; 44; 45; 48; 50; 51; 52; 53; 55; 56; 57; 58; 60; 61; 62; 64; 66; 69; 70; 71; 72; 73; 74; 75.

★ In the Bedroom
Todd Field, in his directorial debut, has made a fine, straightforward film about a murdered son and the parents who slowly writhe for retribution. (Rainer; 11/26/01) (1 hr. 46 mins.; R) • 2.

Iris
Judi Dench and Jim Broadbent are Iris Murdoch and John Bayley in Richard Eyre's overly fussy movie about the famous English literary couple and Murdoch's descent into Alzheimer's. (Rainer; 12/10/01) (1 hr. 33 mins.; R) • 2; 65.

Italian for Beginners
Lone Scherfig's Dogme 95 film is set at a community-center class, which becomes the social nexus for six Copenhagen thirtysomething singles. (1 hr. 40 mins.; R) • 1.

John Q
Denzel Washington plays an uninsured factory worker who holds hostage a hospital emergency room. Howlingly bad. (Rainer; 2/25/02) (1 hr. 58 mins.; PG-13) • 17.

Karmen Geï
An African version of *Carmen,* with Karmen (Djeïnaba Diop Gaï) as an inmate at a women's prison. Full of throbbing drums and churning dancers, the film embraces its own theatricality, but the results still feel too distant. (1 hr. 24 mins.; NR) • 4.

★ Kissing Jessica Stein
Jennifer Westfeldt and Heather Juergensen co-wrote and star in this entertainingly sitcomish New York romance, directed by Charles Herman-Wurmfeld, about two women who meet through the personals. (Rainer; 3/25/02) (1 hr. 36 mins.; R) • 5; 12; 17; 29; 33; 35; 47; 53; 63; 75.

★ The Komediant
This touching Israeli documentary about the life of Jewish stage legend Pesach'ke Burstein benefits from miles of archival footage, and is at its best when re-creating the lost glories of New York's Yiddish theater. (1 hr. 25 mins.; NR) • 7; 38.

Lantana
Anthony LaPaglia plays a Sydney police detective whose search for a missing psychiatrist intersects with four unhappily married couples—including him and his wife. With Geoffrey Rush. (2 hrs.; R) • 7; 49.

★ Last Orders
A marvelous movie about lifelong friends who carry out a buddy's last request to have his ashes scattered at sea. Directed by the great Fred Schepisi. (Rainer; 2/18/02) (1 hr. 49 mins.; R) • 65.

★ Les Destinées
Olivier Assayas adapts Jacques Chardonne's novel about a porcelain-factory heir (Charles Berling) and his second wife (Emmanuelle Béart) as they struggle through the upheavals of the twentieth century. Berling's and Béart's performances, along with Assayas's unsentimental elegance, make for a genuinely intimate epic. (3 hrs.; NR) • 38; 63.

★ The Lord of the Rings: The Fellowship of the Ring
For most of the way, Peter Jackson's film is powerfully imaginative. (Rainer; 12/25/01) (2 hrs. 40 mins.; PG-13) • 10; 12; 16; 22; 75.

Lucky Break
Two British hoodlums (James Nesbitt and Lennie James) land behind bars, then plot their escape using an amateur musical performance as a cover. *Full Monty* director Peter Cattaneo's film is desperate to please everybody, and falters as a result. (1 hr. 49 mins.; PG-13) • 10; 16; 43.

★ Monsoon Wedding
Mira Nair's giddy movie about the preparations for an arranged marriage in New Delhi is an entertaining pastiche of Bombay movie-musical nuttiness and *Father of the Bride.* (Rainer; 3/4/02) (1 hr. 53 mins.; R) • 5; 15; 26; 46; 49; 63.

Monster's Ball
Halle Berry plays the wife of a man who Billy Bob Thornton's death-row prison guard executes, and they wind up in a depth-charged affair. Marc Forster directed. (Rainer; 1/14/02) (1 hr. 52 mins.; R) • 2; 14; 15; 17; 31; 37; 38; 46; 49; 63.

Mule Skinner Blues
A bizarre, rambling documentary about a bunch of Florida trailer-park denizens who, spurred by an aging ex-shrimper, get together to make a cheapo horror flick. Directed by Stephen Earnhart. (1 hr. 33 mins.; NR) • 3.

Mulholland Drive
Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady making their way through a noirish L.A. dreamscape in David Lynch's weirdo fantasia. (Rainer; 10/22/01) (2 hrs. 26 mins.; R) • 3.

National Lampoon's Van Wilder
A smug college party boy (Ryan Reynolds) tries to make money after Dad stops paying his tuition. The film wants to cross-breed *Ferris Bueller's Day Off* with *American Pie*, but Reynolds lacks the necessary charisma. Co-starring Tara Reid. (1 hr. 35 mins.; R) • 10; 15; 16; 17; 27; 39; 45; 50; 57; 60; 62; 68; 70; 72; 73; 75.

New Best Friend
An affluent southern college is the setting of this film about one clique's struggle with peer pressure, recreational drugs, and the future. Directed by Zoe Clarke-Williams. (1 hr. 31 mins.; R) • 2; 15; 17.

No Man's Land
Three soldiers, two Bosnians and a Serb, are stuck between enemy lines during the Bosnian war in writer-director Danis Tanovic's Oscar-winning debut feature film. (1 hr. 37 mins.; R) • 3; 29.

No Such Thing
A monster (Robert John Burke) is redeemed by the attentions of a beautiful girl (Sarah Polley). True to form, director Hal Hartley's take on the King Kong myth comes complete with a bitter, introspective beast. (1 hr. 46 mins.; R) • 2.

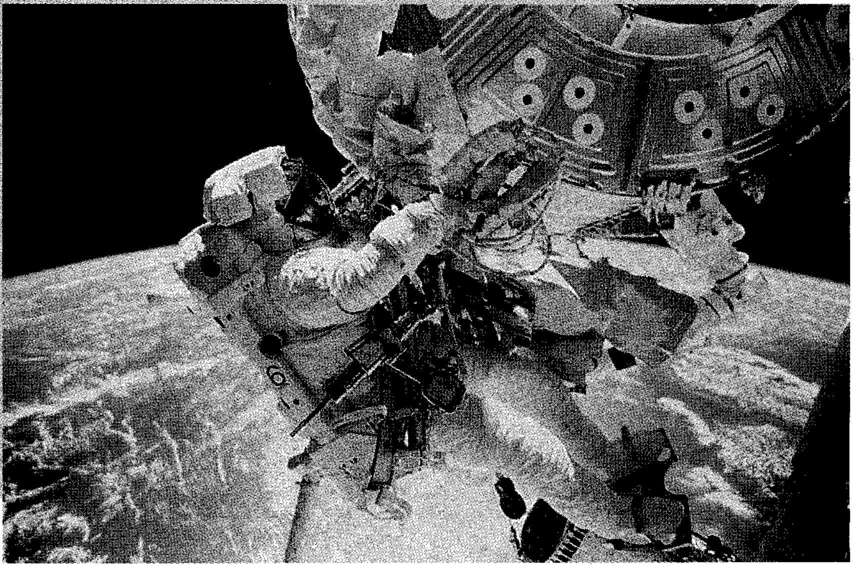
The Other Side of Heaven
A young missionary (Christopher Gorham) goes to Tonga to preach the Gospel, while dreaming of his love (Anne Hathaway) back home. The awkward epic treatment jettisons the spiritual dimensions, opting instead for heavy-handed imagery and tiresome musical crescendos. (1 hr. 53 mins.; PG) • 17.

Panic Room
Jodie Foster is trapped with her daughter (Kristen Stewart) in a high-security room in an Upper West Side townhouse while three intruders attempt to lure her outside. Director David Fincher pulls off a few expert thriller sequences, but most of the movie is relentlessly garish. (Rainer; 4/8/02) (1 hr. 34 mins.; R) • 6; 14; 15; 16; 17; 32; 34; 36; 40; 43; 44; 45; 47; 50; 52; 55; 56; 57; 58; 60; 62; 64; 69; 70; 71; 72; 73; 74; 75.

Opening

On Top of the World

When planning the new IMAX 3-D film **Space Station,** NASA couldn't very well blast James Cameron into space. But, pressed into service as a director, astronaut Brian Duffy seems to have caught on nicely. "I thought about which shots would look best, set the sound, the scene, and the lighting," says Duffy, who also appears in the film, which was shot aboard the International Space Station. "We launched an hour after sunset, while it was dark on the ground, and flew into daylight," Duffy says. "I shot the sunrise during our ascent, and then the sun set again as we left a smoke trail behind us that went from dark to a multicolored rainbow." Next thing you know, he'll be demanding his own rocket-powered trailer. Opens April 19.



PHOTOGRAPH BY NASA.

★ The Piano Teacher
Michael Haneke's movie—about a Viennese piano instructor (Isabelle Huppert) in a prestigious conservatory whose lust for an adoring student (Benoit Magimel) turns into a sadomasochistic folie à deux, is grotesquely shocking. Haneke has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 3; 18; 63.

Promises
A heartbreaking documentary that follows seven children from both sides of the Israeli-Palestinian conflict over the course of four years. (1 hr. 46 mins.; NR) • 7.

Ram Dass Fierce Grace
Ram Dass was one of the pivotal spiritual leaders of the sixties. This documentary is so doting, however, that one wonders if something is being left unsaid. (1 hr. 33 mins.; NR) • 8.

Resident Evil
Director Paul Anderson's adaptation of the popular video game is basically a fancy zombie flick, but the film has a bleak, sadistic intensity all its own. (1 hr. 40 mins.; R) • 22; 44; 45; 50; 52; 60; 62.

★ The Rookie
Dennis Quaid gives a strong, shadowed performance as a science teacher and high-school baseball coach who gets his shot at pitching in the big leagues. (Rainer; 4/15/02) (1 hr. 34 mins.; G) • 10; 13; 15; 16; 18; 22; 27; 39; 49; 50; 53; 57; 59; 60; 62; 69; 71; 72; 73; 74; 75.

The Royal Tenenbaums
Wes Anderson's movie is about a family of prodigies gone to seed, but Anderson doesn't really know how to combine his askew sensibility with more heartfelt material. Starring Gene Hackman and Danny Glover. (Rainer; 12/10/01) (1 hr. 48 mins.; R) • 2.

Showtime
Eddie Murphy and Robert De Niro play cops who are banded together to play cops on a reality-TV show. The chemistry between them is near-zilch. (Rainer; 3/25/02) (1 hr. 35 mins.; PG-13) • 15; 17; 45; 50; 52; 60; 65.

Son of the Bride
An overworked Argentine restaurateur (Ricardo Darin) reassesses his life in the wake of a stroke. Amazingly enough, it's a comedy—and an often hilarious one at that. (2 hrs. 4 mins.; NR) • 7; 19.

Sorority Boys
Three banished fraternity meatheads pose as girls and move in with the feminist sorority across the street. The results are surprisingly tame. (1 hr. 34 mins.; R) • 17.

The Sweetest Thing
Cameron Diaz plays a randy San Francisco single who goes to great lengths to pursue the man of her dreams (Thomas Jane). Directed by Roger Kumble. (1 hr. 24 mins.; R) • 6; 12; 15; 16; 22; 29; 32; 43; 45; 50; 52; 53; 57; 60; 62; 64; 67; 69; 71; 72; 73; 75.

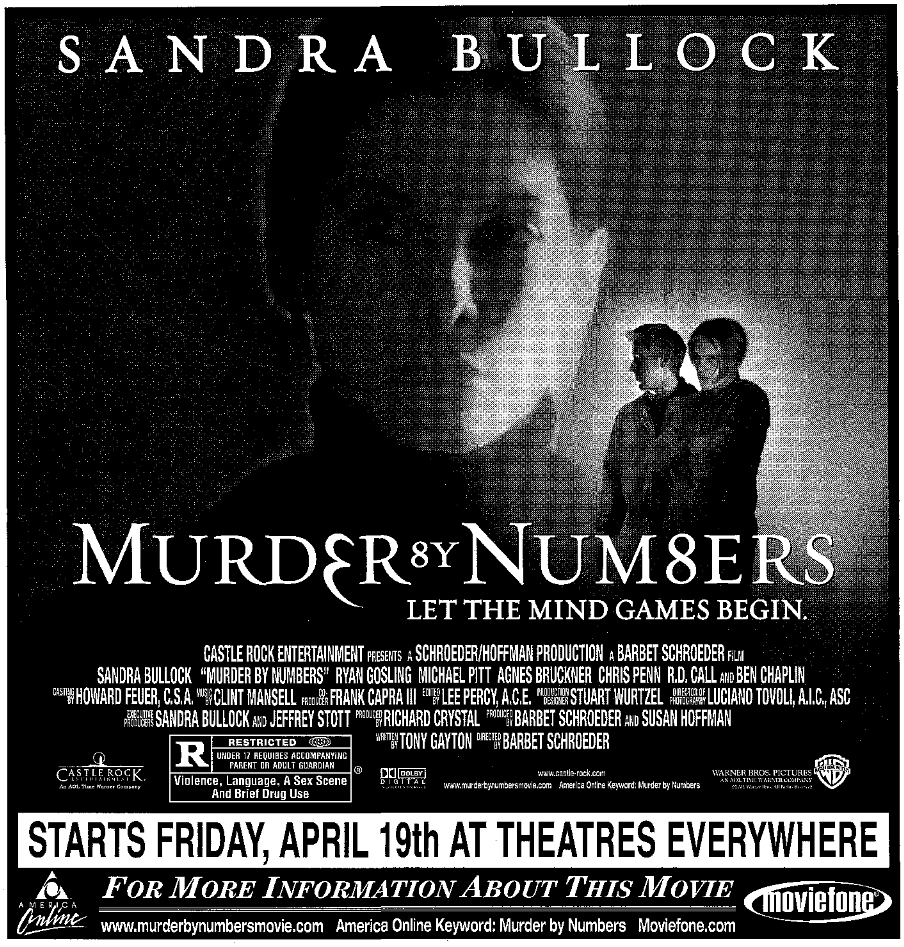
The Time Machine
Guy Pearce plays the Victorian scientist traveling to an apocalyptic future where humans are preyed upon by underground monsters. Cue the chasing. Cue the fighting. Cue Jeremy Irons as "*Über*-Morlock." (1 hr. 36 mins.; PG-13) • 24.

★ Time Out
A small-scale masterpiece from the writer-director Laurent Cantet. Aurelien Recoing plays a father who doesn't tell his family he's been fired from his job and lives out a shadow existence in which he pretends to still work. (Rainer; 3/25/02) (1 hr. 42 mins.; R) • 1; 38.

We Were Soldiers
Mel Gibson stars in this overwrought, occasionally effective, mostly cliché-ridden battle drama recounting the first major combat between the Americans and the North Vietnamese. (Rainer; 3/11/02) (2 hrs. 12 mins.; R) • 24.

Wendigo
A family goes into the mountains for a weekend getaway and finds itself hunted by rednecks and demons in Larry Fessenden's film. Sends actual chills up your spine for about an hour, but then fades. (1 hr. 32 mins.; R) • 9.

★ Y Tu Mamá También
Alfonso Cuarón's road movie is the funniest and freshest sex comedy of its kind since *Going Places*. Two teenage Mexican boys, played marvelously well by Gael García Bernal and Diego Luna, set out for the beach with the disaffected wife of a cousin of theirs,



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EXECUTIVE PRODUCERS SANDRA BULLOCK AND JEFFREY STOTT PRODUCED BY RICHARD CRYSTAL PRODUCED BY BARBET SCHROEDER AND SUSAN HOFFMAN
WRITTEN BY TONY GAYTON DIRECTED BY BARBET SCHROEDER

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played by Maribel Verdu as a mixture of slut and angel of mercy. Their odyssey seems to take in all of modern Mexico, and there's a note of sadness and regret in what they see, along with some peerless prankishness. (Rainer; 3/18/02) (1 hr. 45 mins.; NR) • 5; 14; 17; 27; 29; 38; 46; 49; 63; 75.

Yugoslavia, The Avoidable War
This long and damning documentary blames the Germans, the Croats, the Bosnian Muslims, and the international press for coaxing NATO into the war in Yugoslavia. (2 hrs. 45 min.; NR) • 9.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amélie; The Cat's Meow; Italian For Beginners; Time Out

2. CC Village East
189 Second Ave. (212-529-6799) • Astoria; Festival in Cannes; In the Bedroom; Iris; Monster's Ball; New Best Friend; No Such Thing; The Royal Tenenbaums

3. Cinema Village
22 E. 12th St. (212-924-3363) • Mule Skinner Blues; Mulholland Drive; No Man's Land; The Piano Teacher

4. Film Forum
209 W. Houston St. (212-727-8110) • Karmen Gei (See also "Museums, Societies, Etc.")

5. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • Kissing Jessica Stein; Monsoon Wedding; Y Tu Mamá También

6. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Big Trouble; Changing Lanes; Death To Smoochy; Panic Room; The Sweetest Thing; Training Day

7. Quad Cinema
34 W. 13th St. (212-255-8800) • The Komediant; Lantana; Promises; Son of the Bride

8. The Screening Room
54 Varick St. (212-334-2100) • Margarita Happy Hour; Moulin Rouge; Ram Dass Fierce Grace

9. Two Boots Pioneer Theater
155 E. 3rd St. (212-212-254-3300) • Donnie Darko; Wendigo; Yugoslavia, The Avoidable War

10. UA Union Square
13th St. and Broadway (212-253-2225) • A Beautiful Mind; Blade 2; Crush; E.T. The Extra-Terrestrial; Frailty; Gosford Park; High Crimes; Human Nature; Ice Age; The Lord of the Rings: The Fellowship of the Ring; Lucky Break; National Lampoon's Van Wilder; The Rookie

14th–41st Streets

11. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Amélie; High Crimes; Ice Age

12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • A Beautiful Mind; E.T. The Extra-Terrestrial; Frailty; Gosford Park; High Crimes; Ice Age; Kissing Jessica Stein; The Lord of the Rings: The Fellowship of the Ring; The Sweetest Thing

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Human Nature; The Rookie

14. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Big Trouble; Changing Lanes; Monster's Ball; Panic Room; Y Tu Mamá También

15. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Big Trouble; Blade 2; Changing Lanes; Clockstoppers; Frailty; Monsoon Wedding; Monster's Ball; National Lampoon's Van Wilder; New Best Friend; Panic Room; The Rookie; Showtime; The Sweetest Thing

16. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50–LOEWS#558) • A Beautiful Mind; Big Trouble; Blade 2; Changing Lanes; Clockstoppers; Crush; Death To Smoochy; E.T. The Extra-Terrestrial; Frailty; The Lord of the Rings: The Fellowship of the Ring; Lucky Break; National Lampoon's Van Wilder; Panic Room; The Rookie; The Sweetest Thing

42nd–60th Streets

17. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • All About the Benjamins; Amélie; A Beautiful Mind; Big Trouble; Clockstoppers; Crush; Death to Smoochy; High Crimes; Human Nature; Ice Age; John Q; Kissing Jessica Stein; Monster's Ball; National Lampoon's Van Wilder; New Best Friend; The Other Side of Heaven; Panic Room; Showtime; Sorority Boys; Y Tu Mamá También; Y Tu Mamá También

18. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Human Nature; The Piano Teacher; The Rookie

19. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • Son of the Bride

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Clockstoppers

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • High Crimes

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Blade 2; Changing Lanes; E.T. The Extra-Terrestrial; Frailty; The Lord of the Rings: The Fellowship of the Ring; Resident Evil; The Rookie; The Sweetest Thing

23. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Blade 2

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • The Time Machine; Training Day; We Were Soldiers

25. New York Twin
1271 Second Ave., nr. 66th St. (212-505-CINE#590) • Changing Lanes; Gosford Park

26. Paris Theatre
4 W. 58th St. (212-688-3800) • Monsoon Wedding

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • High Crimes; National Lampoon's Van Wilder; The Rookie; Y Tu Mamá También

28. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • A Beautiful Mind

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Crush; E.T. The Extra-Terrestrial; High Crimes; Kissing Jessica Stein; No Man's Land; The Sweetest Thing; Y Tu Mamá También

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Human Nature; Ice Age

31. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Monster's Ball

32. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Big Trouble; Blade 2; Changing Lanes; Clockstoppers; Death To Smoochy; Panic Room; The Sweetest Thing

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • Kissing Jessica Stein

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • The Cat's Meow; Ice Age; Panic Room

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Kissing Jessica Stein

36. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Changing Lanes; Panic Room

37. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Ice Age; Monster's Ball

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Human Nature; The Komediant; Les Destinées; Monster's Ball; Time Out; Y Tu Mamá También

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Big Trouble; Blade 2; Clockstoppers; Frailty; National Lampoon's Van Wilder; The Rookie

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • All About the Benjamins; Blade 2; Changing Lanes; Frailty; High Crimes; Ice Age; Panic Room

41. New Coliseum
701 W. 181st St. (212-740-1545) • Changing Lanes; Frailty; Ice Age

42. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Changing Lanes; Frailty; Ice Age

43. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Amadeus: Director's Cut; Amélie; A Beautiful Mind; The Cat's Meow; Changing Lanes; Crush; Death To Smoochy; Gosford Park; Lucky Break; Panic Room; The Sweetest Thing

Bronx

44. Concourse Plaza
214 E. 161th St. (718-588-8800) • Big Trouble; Blade 2; Changing Lanes; Clockstoppers; E.T. The Extra-Terrestrial; Frailty; High Crimes; Ice Age; Panic Room; Resident Evil

Opening

Where's Poppa?

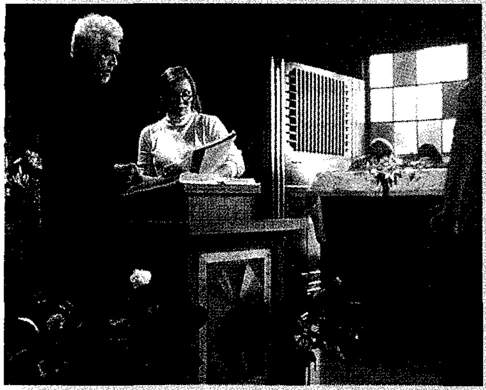
In an extreme case of art *not* imitating life, the writer-director of **World Traveler**, Bart Freundlich, was expecting his first child (with girlfriend and leading lady Julianne Moore, pictured), as he finished his script about a man who deserts his family. "It definitely made the filming more interesting," the 32-year-old native New Yorker says with a laugh. His film stars Billy Crudup as Cal, a moneyed architect with a great West Village apartment and a loving wife and son who one day flees domesticity in the family Volvo. Needless to say, Freundlich sees his subject a little differently now. "I thought it would be like a dream, just to get on the road and discover your freedom," says Freundlich, whose partner is again pregnant and may have given birth by the time you read this. "But that was before we had Caleb. Now, as we're expecting our daughter, I know real freedom, or happiness, is also found in accepting responsibility." *Awww.* Opens April 19.

PHOTOGRAPH COURTESY OF THINKFILM.

Festival

Training Faye

Faye Dunaway remembers fondly how she discovered the Tennessee Williams play she's adapted in her directing debut. "We were traveling around in a limousine in Madrid, and Tennessee put on a tape of himself reading *The Yellow Bird*," the belle of Lincoln Center's **A Weekend With Faye Dunaway** recalls. "I just loved it—it was the first time he treated his female lead humorously, and I've always wanted to do what Warren did." That's Warren Beatty, of course, her co-star from *Bonnie and Clyde* who made a successful leap to directing. Explains Dunaway, "I've been working on adapting the play *Master Class*, and if somebody is going to trust me to make a feature, I figured I'd better direct something first." *The Yellow Bird*, her zippy short film, stars James Coburn (pictured, with Dunaway) as a bombastic preacher and newcomer Cynthia Watros as his sassy bleached-blonde daughter, and features surprisingly avant-garde digital camerawork. "I learned from my directors; Polanski is brilliant, and Lumet is terrific with actors," Dunaway says of the helmers behind *Chinatown* and *Network*, both screening at this weekend's fest. "But I also adore David Fincher and Jim Jarmusch, and think *The Man Who Wasn't There* was electric." The fledgling director will admit that there's been a shortage of parts for her lately, a situation that may have been abetted by her reputation as a terror on the set. But that demanding nature may actually serve her well behind the camera. "Look, if I were Jack Nicholson and people were standing in line to give me roles, maybe I wouldn't direct," she says. "But Warren once called me a 500-pound gorilla because I have this obsessive passion. Well, right now I want to direct." Opens April 19. (See "Museums, Societies, Etc."; the film will also run on the Women's Entertainment TV network as part of "Faye Day," April 28.) B.K.



45. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Big Trouble; Blade 2; Changing Lanes; Clockstoppers; E.T. The Extra-Terrestrial; Frailty; High Crimes; Ice Age; National Lampoon's Van Wilder; Panic Room; Resident Evil; Showtime; The Sweetest Thing

Brooklyn

46. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Monsoon Wedding; Monster's Ball; Y Tu Mamá También (See also "Museums, Societies, Etc.")

47. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • Kissing Jessica Stein; Panic Room

48. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Blade 2; Frailty; Ice Age

49. Cobble Hill Cinema
265 Court St. (718-596-9113) • Big Trouble; Changing Lanes; Gosford Park; Lantana; Monsoon Wedding; Monster's Ball; The Rookie; Y Tu Mamá También

50. Court Street 12
106 Court St. (718-246-7469) • Blade 2; Changing Lanes; Clockstoppers; E.T. The Extra-Terrestrial; Frailty; High Crimes; Ice Age; National Lampoon's Van Wilder; Panic Room; Resident Evil; The Rookie; Showtime; The Sweetest Thing

51. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Changing Lanes; Ice Age

52. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • All About the Benjamins; Big Trouble; Blade 2; Changing Lanes; Clockstoppers; E.T. The Extra-Terrestrial; Frailty; High Crimes; Ice Age; Panic Room; Resident Evil; Showtime; The Sweetest Thing

53. Pavilion
188 Prospect Park West (718-369-0838) • Blade 2; Changing Lanes; Clockstoppers; High Crimes; Human Nature; Ice Age; Kissing Jessica Stein; The Rookie; The Sweetest Thing

54. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Blade 2; Changing Lanes; High Crimes

55. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Blade 2; Changing Lanes; Frailty; Ice Age; Panic Room

56. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Big Trouble; E.T. The Extra-Terrestrial; Frailty; Ice Age; Panic Room

57. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Blade 2; Changing Lanes; Clockstoppers; High Crimes; Ice Age; National Lampoon's Van Wilder; Panic Room; The Rookie; The Sweetest Thing

Queens

58. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Big Trouble; Changing Lanes; Clockstoppers; E.T. The Extra-Terrestrial; Frailty; Ice Age; Panic Room

59. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Big Trouble; Clockstoppers; Frailty; Human Nature; The Rookie

60. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Blade 2; Changing Lanes; Clockstoppers; E.T. The Extra-Terrestrial; Ice Age; National Lampoon's Van Wilder; Panic Room; Resident Evil; The Rookie; Showtime; The Sweetest Thing

61. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Blade 2; Changing Lanes; Ice Age

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SHARING IS CARING

PHOTOGRAPH BY SCOTT BILLUPS & DAVID GROGGIN.

62. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Big Trouble; Blade 2; Changing Lanes; Clockstoppers; Crush; Death To Smoochy; E.T. The Extra-Terrestrial; Frailty; High Crimes; Ice Age; National Lampoon's Van Wilder; Panic Room; Resident Evil; The Rookie; The Sweetest Thing

63. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Kissing Jessica Stein; Les Destinées; Monsoon Wedding; Monster's Ball; The Piano Teacher; Y Tu Mamá También

64. Main Street Cinemas
72-66 Main St. (718-263-4828) • Big Trouble; Changing Lanes; E.T. The Extra-Terrestrial; Frailty; High Crimes; Ice Age; Panic Room; Return to Neverland; The Sweetest Thing

65. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Iris; Last Orders; The Shipping News; Showtime

66. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Changing Lanes; Ice Age

67. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Crush; The Sweetest Thing

68. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Blade 2; Frailty; National Lampoon's Van Wilder

69. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Changing Lanes; Clockstoppers; High Crimes; Ice Age; Panic Room; The Rookie; The Sweetest Thing

70. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • A Beautiful Mind; Blade 2; Changing Lanes; E.T. The Extra-Terrestrial; High Crimes; Ice Age; National Lampoon's Van Wilder; Panic Room

71. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Changing Lanes; Clockstoppers; High Crimes; Ice Age; Panic Room; The Rookie; The Sweetest Thing

Staten Island

72. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Big Trouble; Changing Lanes; Clockstoppers; E.T. The Extra-Terrestrial; Frailty; High Crimes; Ice Age; National Lampoon's Van Wilder; Panic Room; The Rookie; The Sweetest Thing

73. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • A Beautiful Mind; Big Trouble; Blade 2; Changing Lanes; Clockstoppers; E.T. The Extra-Terrestrial; Frailty; High Crimes; Ice Age; National Lampoon's Van Wilder; Panic Room; The Rookie; The Sweetest Thing

74. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Changing Lanes; High Crimes; Ice Age; Panic Room; The Rookie

75. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Big Trouble; Blade 2; Changing Lanes; Clockstoppers; Crush; Frailty; High Crimes; Ice Age; Kissing Jessica Stein; The Lord of the Rings: The Fellowship of the Ring; National Lampoon's Van Wilder; Panic Room; The Rookie; The Sweetest Thing; Y Tu Mamá También

Museums, Societies, Etc.

76. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Hard-boiled Hollywood: Classic and Contemporary Film Noir." 4/20: *Phantom Lady* (1944); *The American Friend* (1977).

77. Americas Society
680 Park Ave. (212-249-8950); $8. • "Women Make Movies, Latin Style." 4/16: *Love, Women, and Flowers* (1988); *La Mirada de Miryam* (1986).

78. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • 4/18–4/21: *Palestine* (2001).

79. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770); $9. • "The Second Annual Brooklyn Jewish Film Festival." 4/17: *Yanna's Friends* (1999); *Alle Brider* (2001). 4/18: *Strange Fruit* (2002); *Israel Rocks!* (2000); *Jazzman From the Gulag* (1999); *Mama Drama: The Jewish Mother in Cinema* (2001); *The Hanged Dog Tree* (2000). 4/19: *Jazzman From the Gulag* (1999); *Strange Fruit* (2002); *Brownsville Black and White* (2000). 4/20: *The Life and Times of Hank Greenberg* (1999); *The Komediant* (1999); *The Jazz Singer* (1927); *Overture to Glory* (1940). 4/21: *Nothing But a Man* (1964); *Fires in the Mirror* (1992); *American Matchmaker* (1940); *I Want to Be a Border* (1937). 4/22: *Brownsville Black and White* (2000); *Black to the Promised Land* (1991); *Trembling Before G-d* (2001).

80. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • 4/16–4/22: *The Sweet Smell of Success* (1957). "The Great American Comedy." 4/16: *The General* (1926); *Hands Up!* (1926). 4/17: *Sons of the Desert* (1933); *Way Out West* (1937). 4/18–4/20: *Blazing Saddles* (1974); *Young Frankenstein* (1974). 4/21: *Skinner's Dress Suit* (1926). 4/21–4/22: *The Thin Man* (1934); *The Awful Truth* (1937). 4/22: *Grandma's Boy* (1922). 4/23: *Steamboat Bill Jr.* (1928); *The Patsy* (1928).

81. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "A Weekend With Faye Dunaway." 4/19: *Network* (1976); *The Yellow Bird* (2001); *Bonnie and Clyde* (1967); *Chinatown* (1974). 4/20: *Bonnie and Clyde* (1967); *Chinatown* (1974). 4/21: *Chinatown* (1974). "After the War, Before the Wall: German Cinema, 1945–1960." 4/16: *The Lost Man* (1951); *Black Forest Girl* (1950). 4/17: *Fanfares of Love* (1951); *The Affairs of Dr. Holl* (1951). 4/18: *Roses Bloom on the Grave in the Meadow* (1952); *Toxi* (1952).

82. The French Institute Alliance Française
Florence Gould Hall, 55 E. 59th St. (212-355-6100); $8. • "The 8th Avignon/New York Film Festival." 4/15: *Phantom of the Opera* (1925). 4/16: *Les Ames Câlines* (2001); *Les Trois Mouquetraires* (1921); *Tinker* (2001); *Grégoire Moulin Contre L' Humanité* (2001); *Le Roi de Paris* (1995); *C'est La Vie* (2001); *Stranger in the Kingdom* (1998). 4/17: *Pipe Dream* (2001); *C'est La Vie* (2001); *La Maitresse En Maillot de Bain* (2001); *Vivante* (2002). 4/18: *Little Senegal* (2001); *Easy Listening* (2002); *The Holy Land* (20010; *Les Ames Câlines* (2001). 4/19: *Le Roi De Paris* (1995); *Cinémapanorama* (1956–1962); *Les Vertiges de L'Amour* (2001); *How to Go on a Date in Queens* (2001). 4/20: *Cinémapanorama* (1956–1962); *Les Trois Mouquetraires* (1921); *Dummy* (2002); *Vivante* (2002). 4/21: *Little Senegal* (2001); *The Zookeeper* (2001).

83. Japan Society
333 E. 47th St. (212-832-1155); $9. • "New Films From Japan." 4/17: *Vengeance Is Such a Great Business* (2001). 4/21: *Home Sweet Home* (2000).

84. Langston Hughes Community Library
100-02 Northern Blvd., Queens (718-651-1100); free. • "*Nuestro Cine:* Latino Immigrant Stories." 4/20: *The Sixth Section* (2001); *The Manhatitlán Chronicles* (2001); *Silent Dawn* (2001).

85. The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "Classic French Cinema." 4/20–4/21: *Children of Paradise* (1944). 4/27–28: *Jules and Jim* (1961); *Portraits Volés* (1993). 4/27: *Jules and Jim* (1961); *Portraits Volés* (1993). 4/28: *Jules and Jim* (1961).

86. Makor
35 W. 67th St. (212-601-1000); $9. • 4/22–4/25: *Trembling Before G-d* (2001).

87. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with admission. • "New Acquisitions From Mediaset: More Italian Film Classics." 4/16: *I Vitelloni* (1953); *Lo . . . e Gli Altri* (1966). 4/18: *Juliet of the Spirits* (1965). 4/19: *Adua e le Compagne* (1960); *Two Women* (1961); *Soleil O* (1970). 4/20: *Lo . . . e Gli Altri* (1966); *Adua e le Compagne* (1960). 4/21: *Juliet of the Spirits* (1965); *The Grim Reaper* (1962). 4/22: *Red Desert* (1964); *I Vitelloni* (1953).

88. Ocularis
70 N. 6th St., Brooklyn (718-388-8713); $5. • "Selections from the 9th Underground Film Festival." 4/21: *The Infernal Loop* (2002); *Exposed* (2002); *Then a Year* (2002); *Abstract Pornographic Film* (2002); *Plan English* (2002); *Four Corners* (2002); *With Me* (2002); *Buffalo Common* (2002).

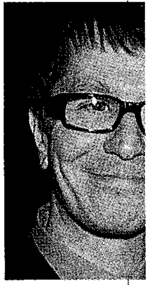
89. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "Cinema of the Shadows: The Hollywood Film Noir." 4/20–4/21: *Gilda* (1946).

TRAILERS

BACK IN THE BEDROOM Oscar winner **Jennifer Connelly** and **Ben Kingsley** are reportedly set to star in *House of Sand and Fog*, adapted from the critically acclaimed novel by Andre Dubus III (son of author Andre Dubus, who wrote the book upon which *In The Bedroom* is based). The drama follows an Iranian immigrant (Kingsley) whose dreams of buying a house are ruined when the house's previous owner, a demented alcoholic (Connelly), tries to get it back. TV-commercial director **Vadim Perelman** makes his feature debut on the film.

NEW YORK STORY Sigourney Weaver (pictured) and **Anthony LaPaglia** (next seen in the upcoming *Road to Perdition*) will be in Manhattan at the end of this month to shoot *The Guys*. Weaver's husband, **Jim Simpson**, will direct; he also helmed the play on which the film is based, which explored the emotional response of a New York City fire captain to the September 11 attack. **Bill Murray**, who created the role to be filled by LaPaglia, won't be returning.

IT'S A SMALL WORLD Gary Oldman (pictured) has signed on to star as a (digitally diminished) dwarf in the indie film *Tiptoes*, which kicks off production in Los Angeles this month. **Kate Beckinsale** co-stars as a woman who gets pregnant by her boyfriend (**Matthew McConaughey**), only to fall in love with his "little" brother (Oldman). Writer **Matthew Bright** directs the black comedy, with **Douglas Urbanski** and **Brad Wyman** producing.



THE KISS OF DEATH Philip Kaufman (*Quills, The Unbearable Lightness of Being*) is attached to direct **Ashley Judd** (whose *High Crimes* is in theaters right now) in *Blackout* for Kopelson Entertainment and Paramount Pictures. In the suspense thriller, Judd will play a female cop whose past lovers start dying one by one, making her a suspect. Shooting starts in July. SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.

Theater

Edited by Logan Hill

Broadway

Previews and Openings

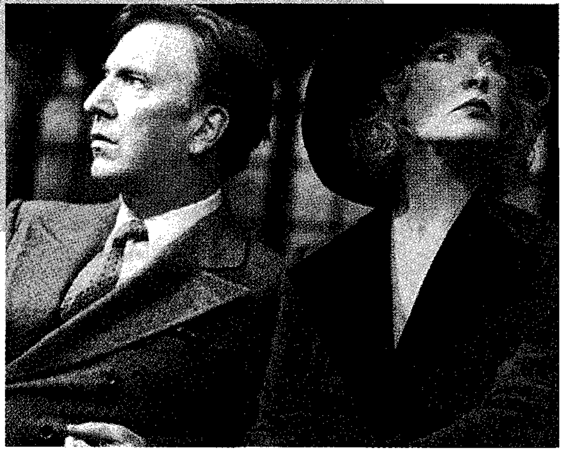
Into the Woods
Vanessa Williams stars in a revival of Stephen Sondheim's mythic musical, a shadowy journey through the fairytale forests of Cinderella, Little Red Riding-hood, and others. Music and lyrics by Sondheim; book and direction by James Lapine. $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 4/13 for a 4/30 opening. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

The Man Who Had All the Luck
The first play by Arthur Miller to make it to Broadway, this 1944 drama about a seemingly blessed young Midwesterner stars Chris O'Donnell, Samantha Mathis, Mason Adams, James Rebhorn, and Sam Robards. Scott Ellis directs. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Previews begin 4/19 for a 5/1 opening. (See box.) • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Previews

Lives in New York

Tony-handicappers are anxiously awaiting the opening of Noel Coward's crisp romantic comedy **Private Lives** on April 28. Lindsay Duncan and Alan Rickman (pictured), who last performed on Broadway together in 1987's *Les Liaisons Dangereuses*, won West End awards last fall for their performances as sparring divorcés who fall violently back in love while honeymooning with their new spouses. No small accomplishment, considering the two are following in the footsteps of a cavalcade of celebrities, including Richard Burton, Elizabeth Taylor, Tallulah Bankhead, Laurence Olivier, and Coward himself, who starred in the 1930 premiere. Previews begin April 19. (See "Broadway.")



Morning's at Seven
A strong veteran ensemble, including Elizabeth Franz, Buck Henry, Christopher Lloyd, Estelle Parsons, and Frances Sternhagen, plays a Midwestern family coping with maturity in Paul Osborn's 1939 drama, directed by Daniel Sullivan. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/21 opening. • Lyceum Theatre, 149 W. 45 St. (212-239-6200).

The Mystery of Charles Dickens
(See box.) Simon Callow plays Dickens and 49 of his creations in this solo show, written by biographer Peter Ackroyd. $35–$65. Previews begin 4/18 for a 4/24 opening. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

Private Lives
This anticipated revival of Noel Coward's crisp, romantic comedy, starring Lindsay Duncan and Alan Rickman, heads to Broadway after winning rave reviews and scads of awards on the West End. Howard Davies directs. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 4/19 for a 4/28 opening. (See box.) • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

Thoroughly Modern Millie
Based on the 1967 film about a Jazz Age flapper, this new musical, with book by Richard Morris and Dick Scanlan, music by Jeanne Tesori, and lyrics by Dick Scanlan, tracks Millie Dillmount (Sutton Foster) through the streets of New York. $55–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/18 opening. • Marquis Theatre, 1535 Broadway at 45th St., (212-307-4100).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Bob Fosse film. Now starring Molly Ringwald and Raúl Esparza. $25–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning director-choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Alan Campbell, and Colleen Dunn now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Crucible
Liam Neeson and Laura Linney star in this operatic production of Arthur Miller's allegorical tale of the Salem witch trials. $40–$85. Tues.–Sat. at 7:30, Wed. and Sat–Sun. at 2. • Virginia Theatre, 245 W. 52nd St. (212-239-6200)

★ Elaine Stritch at Liberty
Elaine Stritch takes her smash-hit thunderstorm of a solo show to Broadway. Directed by George Wolfe, Stritch delivers a ferocious summation of a life lived furiously and an exemplary lesson in the oft-abused retrospective format. $40–$85. Wed.–Sat. at 8, Sun. at 5. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

The Elephant Man
Billy Crudup, Kate Burton, and Rupert Graves star in Bernard Pomerance's drama. Based on the real story of John Merrick, the Victorian-era sideshow celebrity, the emotional work racked up a shelf of awards in 1979. Sean Mathias directs; music by Philip Glass. $50–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Fortune's Fool
Alan Bates and Frank Langella star in Mike Poulton's new adaptation of the Turgenev comedy about a gentleman who, goaded by his ribald neighbor, shocks his community with an unexpected announcement. Arthur Penn directs. $55–$75. Tues.–Sat. at 8, Wed. and Sat at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

★ 42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

★ The Goat, or Who Is Sylvia?
Edward Albee's anticipated new play follows a successful architect (Bill Pullman) who, at the pinnacle of his career, must confess to his wife (Mercedes Ruehl) and son some awful secret. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY ALASTAIR MUIR.

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's new stage adaptation of the 1967 film, opposite Alicia Silverstone and Jason Biggs. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

★ Mamma Mia!
An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. $55–$98.75. Mon.–Sat. at 8, Wed. and Sat. at 2. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Metamorphoses
A very welcome Broadway transfer, writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Restlessly inventive but utterly visceral, Zimmerman and her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

★ Noises Off
Patti LuPone, Peter Gallagher, Richard Easton, and Faith Prince star in this lively revival of Michael Frayn's slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

★ Oklahoma!
Super-choreographer Susan Stroman (*The Producers, The Music Man*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. An award-winning smash in London with many of the best-known show tunes ever, the production stars Patrick Wilson (*The Full Monty*) as Curly and Josefina Gabrielle as Laurey. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers
Max Bialystock and Leo Bloom produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp remains the hottest ticket in town, even though Henry Goodman and Steven Weber have replaced stars Lane and Broderick. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town for the funeral, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. $24–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

"QED"
Alan Alda returns in Peter Parnell's longish two-character drama about the quirky physicist Richard Feynman. Sun. and Mon. at 7:30. Through 5/13. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Smell of the Kill
Lisa Emery, Claudia Shear, and Jessica Stone play three middle-aged women who trap their husbands in a meat locker. Michele Lowe's dark new comedy is directed by Christopher Ashley. $45–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Sweet Smell of Success
John Lithgow stars as J. J. Hunsecker, the powerful gossip columnist, in this disappointing musical adaptation based on the Ernest Lehman novella and the brutal Lehman–Clifford Odets screenplay. $26–$96. Mon.–Sat. at 8, Wed. and Sat. at 2. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

★ Topdog/Underdog
Reprising the titanic performance he delivered last summer, Jeffrey Wright stars with the talented Mos Def in the Broadway transfer of the Pulitzer-winning Suzan-Lori Parks (*In the Blood, Venus*) drama. As Lincoln and Booth, the actors play two rival brothers stuck in a ramshackle apartment, fighting over the past and the arcane art of three-card monte. $15–$75. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Blue Surge
Rebecca Gilman's drama, a hit in Chicago, tracks two prostitutes who are arrested in a police sting. Steve Key, Sarah Knowlton, Rachel Miner, and Joe Murphy star. $45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. In previews for a 4/21 opening. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

Matthew and Stephen
One 8-year-old boy befriends another, who is very ill, in Jean-Rock Gaudreault's well-reviewed drama, staged by Montreal company Mathieu, Françoise Et Les Autres. $10–$30. Call for schedule. Through 4/28. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Much Ado About Nothing/Romeo and Juliet
Pearl Theatre stages the classics, in repertory. $28–$35. Call for schedule. *Much Ado* opens 4/21. *Romeo and Juliet* opens 4/23. Through 6/16. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

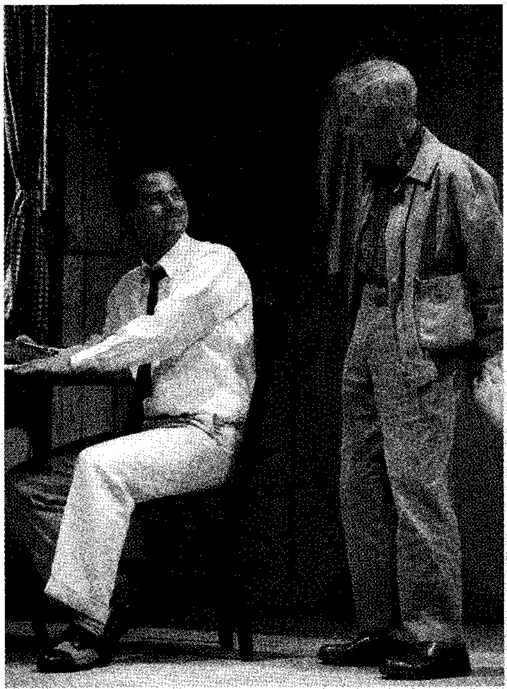
The Murals of Rockefeller Center
Irondale Ensemble stages Jim Niesen's new play about Diego Rivera's clash with John D. Rockefeller over the artist's murals in the RCA Building. $25. Tues.–Sat. at 8. In previews for a 4/24 opening. Through 5/18. • Theatre for the New City, 155 First Ave. (718-488-9233).

Ricky Jay: On the Stem
Sleight-of-hand master, author (*Learned Pigs & Fireproof Women*), self-publisher (*Jay's Journal of Anomalies*), and actor (*Boogie Nights, Heist*), Ricky Jay is something of a phenomenon. His 1994 show, *Ricky Jay and his 52 Assistants,* sold out almost instantly, and his new one threatens to do the same. As usual, admirer David Mamet directs. $65. Tues.–Sat. at 8, Wed. at 2 and 7, Sun. at 3. In previews for a 5/2 opening. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

21 Dog Years: Doing Time @ Amazon.com
Mike Daisey's Fringe hit—a comic look back at the dot-com era—returns. $45. Mon., Wed., and Thurs. at 8, Fri. at 7 and 9, Sat. at 5 and 9, Sun. at 3. In previews for a May 9 opening. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Now Playing

Andorra
Theatre for a New Audience stages Max Frisch's 1961 drama, a tale about conflicted identities and a commu-



Previews

Fortunate Son

The latest revival to hit Broadway this season, Arthur Miller's early drama **The Man Who Had All the Luck** follows a young midwestern man who can't lose for winning. And now the same might be said for the play itself: Though Miller's Broadway debut folded after just four performances in 1944, that hasn't stopped the playwright's self-described "fable" from returning to the big stage with a sharp cast. Chris O'Donnell and the wonderful Sam Robards (pictured, right, with O'Donnell) will enact the characteristically fraught father-son dynamic when previews begin on April 19. (See "Broadway.")

PHOTOGRAPH BY RICHARD FELDMAN.

Previews

Xtra! Xtra!

The last time the Builders Association appeared in New York, the company delivered *Jet Lag*, one of the most gripping and thoughtful pieces of multimedia theater in recent years. That Obie-winning production was the all too rare event in which machinery became much more than gimmickry, as video screens, scrims, sound samples, and slick visual illusions all created a subtle, simple, and oddly melancholic theatrical world. Well, so much for all that, says Builders Association artistic director Marianne Weems, whose next show is the blown-out spectacle **Xtravaganza.** "I think, partly because of that stripped-down quality, the press kept referring to *Jet Lag* as 'the future of theater' or something," says Weems, a former Wooster Group dramaturg. "And it began to sound almost accusing, as in *Do I think this is the future?* Obviously, we're always drawing on historical traditions, and I wanted to go back to the love of spectacle." So Weems and her company have conceived a riotous large-scale performance that explores the work of four spectacular visionaries: theater legend Florenz Ziegfeld; film director Busby Berkeley; Loie Fuller, the inventor of the turn-of-the-century "electrical fairy" vaudeville act; and Steele MacKaye, the director who produced Buffalo Bill's famous "extravaganzas." Using the high-tech tools that her company has mastered, Weems hopes to marry the styles of these pioneers to the beats and flash of New York today. "I was looking for contemporary equivalents and saw a parallel in the clubs," says Weems, who has recruited Bravo, a dancer from the local house-music scene. "Bravo," she notes, "is legendary, too." Performances begin April 18 at St. Ann's Warehouse. (See "Off-Off Broadway.") L.H.

nity's anti-Semitic bigotry. Liviu Ciulei directs this new translation by *Village Voice* critic Michael Feingold. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

★ Blue Man Group: Tubes

Smart silliness, with toilet paper, neon-colored paint, cereal, etc. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Bodas de Sangre (Blood Wedding)/Pilar Rioja

Federico García Lorca's drama./Flamenco legend Pilar Rioja's new show. $25–$40. Call for schedule and other performances in repertory at Repertorio Español. • Gramercy Arts Center, 138 E. 27th St. (212-889-2850).

★ The Carpetbagger's Children

In Horton Foote's new family drama, Hallie Foote, Roberta Maxwell, and Jean Stapleton play three wealthy daughters who grew up on the Texas estate of their father, a former Union soldier. $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Circle

Suzanne Bachner's bicoastal comedy about a strange range of characters, all linked together by sex. $30. Mon. and Tues. at 8, Fri. and Sat. at 10:30, Sun. at 5. • Kraine Theater, 85 E. 4th St. (212-206-1515).

The Complete Works of William Shakespeare (Abridged)

A 90-minute crash-course through the Bard's works. $25–$55. Tues.–Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

The Dazzle

Richard Greenberg's drama takes on the eccentric Collyer brothers. $55. Tues–Sat. at 7:30, Wed., Sat., and Sun. at 2. • Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

★ De La Guarda

A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dearest Enemy

Village Light Opera stages Rodgers and Hart's 1925 musical, the duo's first collaboration. $17–$28. Call for schedule. • Haft Auditorium, 227 W. 27th St. (212-243-6281).

The Donkey Show

A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Forbidden Broadway 20th Anniversary Celebration

Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present, which takes swipes at productions like *The Producers* and *The Full Monty.* $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Forbidden City Blues

Alexander Woo's new comedy tracks an Asian-American man and his white girlfriend, as they visit China. $25–$39. Wed.–Sat. at 8,, Sat. and Sun. at 2:30. Through 4/21. • West End Theatre, 263 W. 86th St. (212-279-4200).

The Godfadda Workout

Comedic actor Seth Isler parodies the Coppola classic. $20–$50. Mon., Wed.–Sat. at 8, Sat at 2, Sun. at 3 and 7. • American Place Theater, 111 W. 46th St. (212-239-6200).

The Golem

Robert Prosky stars in the 1921 Yiddish classic, directed by Lawrence Sacharow. $55. Call for schedule. Through 5/12. • M.E.T., 55 Mercer St. (212-239-6200).

Good Time Blues

Genovis Albright and Madame Pat Tandy star in this blues revue. $30. Sat. and Sun. at 3, Mon. at 8.• John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Helen

Tony Kushner directs a new comic drama by Ellen McLaughlin, in which Helen of Troy is zapped into a modern-day Egyptian hotel room. $45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

★ Homecoming

Lauren Weedman, a wry commentator on *The Daily Show With Jon Stewart,* returns with her solo comedic show. $35. Thurs.–Sat. at 8, Sun. at 7. ArcLight Theater, 152 W. 71st St. (212-239-6200).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

John Gabriel Borkman

The Ibsen Series continues with its penultimate installment, Ibsen's tale about a corrupt financier. $15. Wed.–Sat. at 8, Sun. at 3. • Century Center Ballroom Theatre, 111 E. 15 St. (212-279-4200).

Kilt

Jonathan Wilson's comic play about a Scotland-born go-go dancer who returns to his home country for his grandfather's funeral. $30–$35. Mon.–Sat. at 8, Sat. at 3. • Directors Company, 311 W. 43rd St. (212-206-1515).

The Kings of the Kilburn High Road

Jimmy Murphy's dark comedy tracks six Irish men who attend a wake in London. $40–$45. Wed.–Sat. at 8, Sun. at 3. • Irish Arts Center, 553 W. 51st St. (212-206-1515).

★ The Last 5 Years

The young composer-lyricist Jason Robert Brown made his Broadway debut and scored himself a Tony as co-author (with Alfred Uhry) of *Parade.* Now 31, Brown has delivered a terrific musical, in which *Thou Shalt Not*'s Norbert Leo Butz and *Aida*'s Sherie René Scott play an aspiring author and a struggling actress who sing and tell the tale of their flamed-out five-year romance in crisscrossing, toe-tapping narratives. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Minetta Lane Theater, 18 Minetta Ln. (212-420-8000).

Love, Janis

An enjoyable bio-musical based on *Love, Janis* by Joplin's sister Laura. $45–$100. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical

A parody set in Bloomingdale's. $48.50. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Theatre Four, 424 W. 55th St. (212-239-6200).

Mr. Goldwyn

In a bit of inspired casting, comedic actor Alan King plays the contentious Hollywood producer Samuel Goldwyn in this new drama by Marsha Lebby and John Lollos. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Naked Boys Singing

Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Necessary Targets

Eve Ensler's utterly unbelievable drama tracks two women who travel to Bosnia to help women refugees. $60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Puppetry of the Penis

An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Reno: Rebel Without a Pause

Reno transfers her successful solo show, one that was

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PHOTOGRAPH BY PETER NORRMAN.

intended to be a vehicle for her rants but quickly became one of the first theatrical performances to incorporate a response to September 11. $40. Mon., Thurs.–Sat. at 7 and 10, Sun. at 5:30. • Zipper, 336 W. 37th St. (212-239-6200).

The Secret Order

Bob Clyman's new drama about a cancer researcher who confronts a difficult ethical dilemma. $30. Tues.–Sat. at 8, Sat. and Sun. at 3. • E.S.T., 549 W. 52nd St. (212-247-4982).

Stomp

A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Surviving Grace

Illeana Douglas and Doris Belack star in Trish Vradenburg's new play about a mother and daughter's fitful reconciliation. $30–$55. Tues.–Sat. at 8, Sun. at 7. • Union Square Theatre, 100 E. 17th St. (212-307-7171).

The Sweepers

John Picardi's new drama introduces three Italian-American women at the end of WWII in Boston. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 5/5. • Urban Stages, 259 W. 30th St. (877-737-3285).

Swimming With Watermelons

A new music theater piece about a post-WWII romance between an American GI and a Japanese woman, by Diane Paulus, Randy Weiner, and Project 400. $15–$45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

★ The Syringa Tree

Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Talk

The sensational recording and spoken-word artist Carl Hancock Rux (*Rux Revue, No Black Male Show*) debuts his first full-fledged drama. $35. Tues.–Sat. at 7:30, Sun. at 2. • Public Theater, 425 Lafayette Ave. (800-965-4827).

★ 36 Views

In Naomi Iisuka's new drama, an artist and her friend become embroiled in a controversy surrounding a recently discovered Japanese pillow book. Mark Wing-Davey (*The Shriker*) directs. $45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • The Public Theater's Newman Theater, 425 Lafayette St. (212-239-6200).

3 Dark Tales

Theatre O's scary brand of physical theater (a mix of slapstick, suspense, and dance) rated rave reviews at London's Barbican Theatre recently. Their dark and comic take on three office mates is directed by Joseph Alford. $20–$45. Tues.–Sat. at 8, Sat. and Sun. at 3. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel

In Glen Berger's play, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

Underpants

Steve Martin's adaptation of the Carl Sternheim comedy, in which a man's frets over his wife's fetching looks and newfound suitors. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

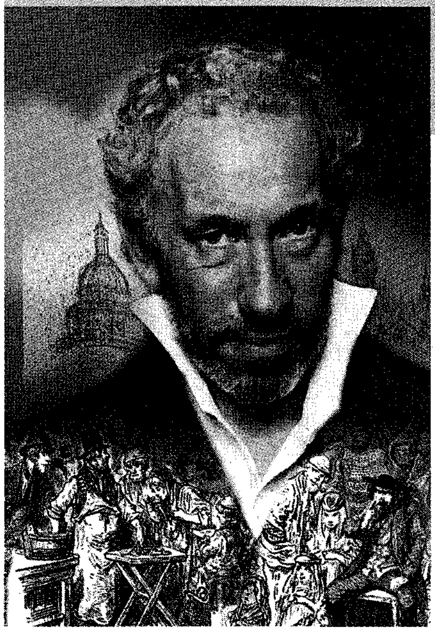
★ The Vagina Monologues

Eve Ensler's oral history of a body part stitches together testimony from women from all over the world. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 4/16: Carol Jenkins, Idina Menzel, and Joyce Van Patton. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Previews

The Uriah Heep Reunion Tour

Despite a blah title—**The Mystery of Charles Dickens**, a riff on *The Mystery of Edwin Drood*—Simon Callow's solo show won raves and sold out houses in the West End. Performing a text by the excellent biographer Peter Ackroyd (*Dickens, London: A Biography*), the talented character actor (pictured) plays the author and 49 of his characters without, apparently, donning kid gloves. "Almost to a fault," Callow has admitted, he emphasizes the author's "darkness, depression, neurosis, cruelty, and irrationality." Previews begin April 18 for an April 25 opening. (See "Broadway.")



Off-Off Broadway

Apocalypso!

A small-town comedy set in a bar and, perhaps, just before the end of the world. $10–$15. Thurs–Sat. at 7:30. • Kraine Theater, 85 E. 4th St. (212-206-1515).

The Ballad of Phineas P. Gage

A puppetry production about Gage, and the medical miracle that left a rod of iron in his head in 1848. Design and puppetry direction by Gretchen Van Lente. $15. Thurs.–Sun. at 7. • Here, 145 Sixth Ave. (212-647-0202).

Bow Down

Joe Brady's take on the personal aftermath of September 11. $15. Thurs.–Sat. at 10, Sun. at 5:30. Through 4/21. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Cirque Jacqueline

Andrea Reese's show about Jackie O. $15. Thurs.–Sat. at 8, Sun. at 3. • Bank Street Theatre, 155 Bank St. (212-875-7110).

The Feign'd Courtesans

Aphra Behn's comedy about three women on the run. $15. Fri. and Sat. at 8, Sun. and Mon. at 7. • Tribeca Playhouse, 111 Reade St. (212-206-1515).

★ The Guys

Tim Robbins and Swoosie Kurtz star in first-time playwright Anne Nelson's surprisingly powerful two-person drama about a fire captain who asks a journalist to help him write eulogies for his fallen men. $55. Tues.–Fri. at 7. • The Flea, 41 White St. (212-206-1515).

★ Jimmy Carter Was a Democrat

This new comedy by Rinne Groff introduces lefty academic Samuel B. Shostakovitz, a wannabe folk singer with the hots for a labor activist. $15. Thurs.–Sun. at 7:30. • P.S. 122, 150 First Ave. (212-477-5288).

Kiss Shot

Jim Neu's noir-inspired musical, with music by Neal Kirkwood. $15. Thurs.–Sun. at 8. Through 4/21. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

★ Maria del Bosco (Sex & Racing Cars: A Sound Opera)

The latest Richard Foreman production tackles horny ballerinas who fall in love with a race car. $15. Tues., Thurs.–Sun. at 8. Through 4/28. • Ontological Theater at St. Mark's Church, 131 E. 10th St. (212-533-4650).

The Marriage of Figaro

The Beaumarchais classic comedy (and source of Mozart's opera), directed by David Fuller. $15–$40. Wed. at 7, Thurs.–Sat. at 8, Sun. at 3. • Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

Medea

Classical Theatre of Harlem stages an Alfred Preisser adaptation of the Greek tragedy with an all-black cast. $15. Thurs.–Sat. at 8, Sun. at 3. • Harlem School of the Arts Theater, 647 St. Nicholas Ave. (212-539-8828).

Mister

Rent veterans Anthony Rapp and Yassmin Alers star in a new musical set in an urban high school. Book and lyrics by Tony Vellela, music by Misha Piatiagorsky. $15. Sun. at 7, Mon. and Tues. at 8. Through 4/30. • Present Company Theatorium, 198 Stanton St. (212-420-8877).

Monday Night Magic

Internationally known magicians amaze and delight. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Mono

An inventive, interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Norman Conquests

A trilogy of Alan Ayckbourn comedies, directed by Lise McDermott $15. Call for schedule. • Phil Bosakowski Theatre, 354 W. 45th St. (212-560-4343).

Not in Front of the Baby

A twisted comedy by Stephen Gaydos about a god-fearing Catholic family. $15. Mon. at 7, Thurs.–Sat. at 8. • Flatiron Playhouse, 119 W. 23rd St. (212-414-8181).

Placebo Sunrise

Garvey & Superpants stage their latest oddity. $3–$20. Thurs.–Sat. at 8, Sat. at 11. • Pleasure Center, 125 W. 42nd St. (212-726-3054).

Rodgers and Hart's "Dearest Enemy"

Village Light Opera stages the 1925 comic fable set in the Colonial era. $17–$28. 4/13, 4/19, and 4/20 at 8; 4/14 and 4/20 at 2. • F.I.T., 227 W. 27th St. (212-279-4200).

Spurn

Surreal short plays by Ian Hemenway and Neil Trivedi. $8–$12. Thurs.–Sat. at 8. Through 4/27. • Collective: Unconscious, 145 Ludlow St. (212-358-9276).

Stage '02 Festival

Singularity stages works by Sam Forman, Adam Rapp, Christopher Shinn, others. $15. Tues.–Sat. at 7 and 9. • Manhattan Theatre Source, 177 MacDougal St. (212-206-1515).

These Four Walls

Charlotte Meehan's comedy about a fundamentalist family. $10–$15. • Dixon Place, 309 E. 26th St. (212-532-1546).

War Bonds

Barbara Kahn's WWII-era romantic drama about female pilots. $10. Thurs.–Sun. at 8. • Theater for the New City, 155 First Ave. (212-212-254-1109).

★ Xtravaganza

A spectacular tribute to four seminal theatrical visionaries. $16–$20. Tues.–Sat. at 8. (See box.) • St. Ann's Warehouse, 38 Water St., Brooklyn (718-858-2424).

PHOTOGRAPH BY PAUL RIDER.

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ Max Beckmann
The first New York exhibition of the artist's sculptures, of which he made only eight, in 35 years, plus a selection of his paintings; through 5/24. • Feigen, 34 E. 69th St. (212-628-0700).

Stuart Davis/Albert Kresch
A group of the artist's late paintings made between 1942 and 1964/Small, intensely colored landscape paintings. Through 5/11. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Diane Andrews Hall
Multi-panel paintings of clouds and waves that use light, atmosphere, and changing weather patterns to explore the psychology of perception; through 5/11. • Graham, 1014 Madison Ave. (212-535-5767).

★ A. R. Penck
Works on paper from the artist's "TM" series, made between 1971 and 1974 and based on his study of information theories and cybernetics; through 5/18. • Werner, 4 E. 77th St. (212-988-1623).

Carol Ross/Ann Wilson
Minimal geometric sculptures/Collages of leaves cut and arranged in grid formations and related paintings. Through 5/18. • Gat, 1100 Madison Ave. (212-327-0441).

57th Street Area

★ Luis Cruiz Azaceta
Abstract paintings in which patterns of beadlike forms loop and intertwine; through 5/11. • Barquet, 41 E. 57th St. (212-644-9090).

Will Barnet
Paintings and prints from 1990 to the present, of subjects drawn from the artist's domestic life in New York and Maine; through 5/18. • Alexandre, 41 E. 57th St. (212-755-2828).

★ Marcel Breuer
A centennial celebration of the architect's birth, featuring personal letters, project files, photographs, and printed material documenting his career; through 6/29. • Smithsonian Institution's Archives of American Art, PaineWebber Building, 1285 Sixth Ave. (212-399-5030), Mon.-Fri. 9:30-5.

★ Jay De Feo
Paintings and drawings dating from the early fifties to the late eighties, by the Bay Area artist (1929–1989) who was a central figure in the California avant-garde and known for transforming inanimate forms into magical, provocative images; through 5/4. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Liz Di Giorgio
Paintings in which objects such as vases and teapots are meant to be seen as metaphors for the human condition; through 4/30. • McCoy, 41 E. 57th St. (212-319-1996).

Susan Hartnett
Drawings of abstracted landscape forms in pastel on painted paper and charcoal on paper; through 5/4. • Danese, 41 E. 57th St. (212-223-2227).

Susana Jaime-Mena
Minimal sculptures that pair contrasting materials, such as wax and lead; through 5/11. • Haime, 41 E. 57th St. (212-888-3550).

Doug Jeck/Edward Eberle
Life-size ceramic heads that reflect the tensions of everyday life/Large fragmented vessels with shardlike elements. Through 5/4. • Clark, 24 W. 57th St. (212-246-2205).

Whitfield Lovell
Three-dimensional tableaux that combine charcoal drawing on wooden planks and found objects and draw on the African-American artist's own history and memories; through 5/4. • DC Moore, 724 Fifth Ave. (212-247-2111).

Stacey Neff
Biomorphic blown-glass sculptures incorporating rubber, metal, and other materials; through 5/4. • Neuhoff, 41 E. 57th St. (212-838-1122).

Odd Nerdrum
Recent figurative paintings by the Norwegian artist known for his dramatic tableaux and use of old-master techniques; through 5/11. • Forum, 745 Fifth Ave. (212-355-4545).

★ Myron Stout
The first New York exhibition devoted to the abstractionist's graphite drawings, all of which remained in his studio at the time of his death, in 1987, at 79, and date from the mid-sixties through the seventies; through 5/18. • Washburn, 20 W. 57th St. (212-397-6780).

SoHo and TriBeCa

★ Francis Bacon
A selection of paintings made by the late British artist between 1950 and 1988; through 5/18. • Shafrazi, 119 Wooster St. (212-274-9300).

★ Elizabeth Catlett
Recent figurative sculptures in wood, marble, and bronze; through 5/4. • Kelly, 591 Broadway (212-226-1660).

William Fields
Brilliantly colored, intricately composed drawings that reflect the artist's study of non-Western religions and are made while he is in a trancelike state; through 5/4. • Ross, 568 Broadway (212-343-2161).

★ Ree Morton
The first major survey of the artist's sketchbooks and notebooks, made from the year she received her B.F.A., in 1968, to her death in 1977, and showing her transition from abstraction to the more defined imagery of her later work; through 5/4. • Art in General, 79 Walker Street (212-219-0473).

★ Tony Oursler
The first New York exhibition of the artist's drawings, which explore such themes as the supernatural, methods of mass communication, and the history of media technology; through 5/11. • Lehmann Maupin, 39 Greene St. (212-965-0753).

★ Neo Rauch
Deft, fluid paintings of invented narratives that suggest a cold-war atmosphere of secret missions and evolve from a tiny sketch drawn directly on the canvas; through 5/4. • Zwirner, 43 Greene St. (212-966-9074).

★ Kim Sooja
A Mirror Woman, an installation by a Korean artist who uses mirrors and Korean bedcovers, traditionally used for the newly wedded couple, to comment on love, happiness, wealth, and the illusive quality of these human dreams; through 5/18. • Blum, 99 Wooster St. (212-343-0441).

Paul Waldman
Disquieting paintings of cherubic children with wings, horns, and other animal characteristics in serene, marbled places and related sculptures in cast-bronze or painted porcelain; through 5/11. • Lennon Weinberg, 560 Broadway (212-941-0012).

★ Kumi Yamashita
Portraits and shadow profiles created by rubbing conté crayon on silk paper placed over each sitter's personal credit cards; through 5/11. (See box.) • Kent, 67 Prince Street (212-966-4500).

Chelsea

★ Polly Apfelbaum/Beatriz Milhazes
One large floor sculpture composed of individual pieces of hand-dyed velvet/One large painting composed of images suggesting mandalas, carnival decorations, jewelry, and lace. Through 5/24. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

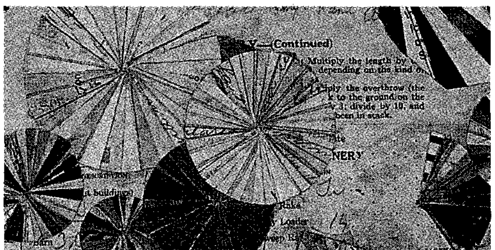
Richard Artschwager
Chair sculptures covered with black-and-white photographs of the artist's family and friends; through 5/4. • Gagosian, 555 W. 24th St. (212-741-1111).

★ Monica Bonvicini
A U-shaped sculpture composed of chains, glass, leather, and other materials, and drawings that explore the power of feminine sexuality; through 5/4. • Kern, 532 W. 20th St. (212-367-9663).

Hilary Brace
Charcoal and pastel drawings depicting mysterious ter-

On View

The Mind Reels



In his latest collages, which make up his first solo New York show, **Lance Letscher**, an artist from Austin, Texas, has moved on from his earlier psychological "portraits" of landscapes to depict people's emotional states through complex compositions of found paper and cardboard. The colorful results (pictured, *Land Without Buildings*, 2002), at Chelsea's Howard Scott Gallery, can bring to mind the American bravura of James Rosenquist's paintings, James Agee's poems, and fireworks. (Through April 27; see "Galleries: Solos—Chelsea.")

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

PHOTOGRAPH COURTESY OF HOWARD SCOTT GALLERY.

rain illuminated by hidden light sources; through 5/11. • Thorp, 210 Eleventh Ave. (212-691-6565).

★ David Burroughs
The first New York solo show of work by this British artist who creates narratives of violent events in sculptures meticulously cut from foam, rubber, and photographs; through 5/11. • Taylor, 535 W. 22nd St. (646-230-0992).

Mark Innerst
New paintings; through 5/4. • Kasmin, 293 Tenth Ave. (212-563-4474).

★ Craig Kalpakjian/Felix Gonzalez-Torres
Large-scale photographs of the artist's digitally rendered architectural interiors, and two sculptures/A selection of the late artist's works made between 1986 and 1992 that seem to foreshadow recent world events, such as his untitled "stack" piece from 1990 with newspaper clippings referring to germ warfare and the Pentagon's assurance that we are not at risk. Through 5/4. • Rosen, 525 W. 24th St. (212-627-6000).

★ Betsy Kaufman
Abstract paintings that make layered references to Abstract Expressionism, Minimalism, and Conceptualism; through 5/4. • Toonkonow, 535 W. 22nd St. (212-255-8450).

John Kirchner
Minimal marble sculptures that contain the artist's personal belongings; through 4/27. • Foster, 529 W. 20th St. (212-229-0044).

★ Lance Letscher
Collages of found paper and cardboard that suggest psychological portraits of landscapes; through 4/27. (See box.) • Scott, 529 W. 20th St. (646-486-7004).

Heidi McFall
Pencil drawings based on photographic portraits of the artist's friends and family; through 5/1. • Nosei, 530 W. 22nd St. (212-741-8695).

★ Dominic McGill
Sculpture and drawings that muse on humankind's adaptations to nuclear armament; through 5/4. • Debs, 525 W. 26th St. (212-643-2070).

★ Irene Hardwicke Olivieri/Andrea Belag
Paintings that depict a world of human and half-human creatures, exotic foliage, and wildlife/New abstract paintings on paper influenced by the artist's recent visit to Cuba. Through 5/4. • Maynes, 529 W. 20th St. (212-741-3318).

Lari Pittman
Recent paintings by the Los Angeles artist that depict vignettes of land- and seascapes and domestic objects interspersed with decorative elements; through 5/4. • Gladstone, 515 W. 24th St. (212-206-9300).

Rona Pondick
Cast-metal sculptures that combine self-portraiture and animals; through 4/27. • Sonnabend, 536 W. 22nd St. (212-627-1018).

★ Marjetica Potrc
A sculpture that represents a "case study" of the houses created by untrained student architects for Barefoot College in Tilonia, India, and related photographs; through 5/4. • Protetch, 511 W. 22nd St. (212-633-6999).

★ Milton Resnick
Abstract paintings made between 1956 and 1963 in which the artist began to develop his signature style of a painterly field of color as the dominant expressive element; through 5/4. • Miller, 524 W. 26th St. (212-366-4774).

★ Richard Serra
A selection of the artist's "Prop" sculptures dating from 1969 to 1987, works of lead or steel formed as plates, blocks, bars, and rolls; through 5/26. • Van de Weghe, 521 W. 23rd St. (212-929-6633).

★ Vincent Szarek
Fiberglass wall reliefs that reference custom car bodies and Minimalism; through 4/27. • Gering, 534 W. 22nd St. (646-336-7183).

★ Sue Williams
New gestural abstract paintings in which the artist has used a wider brushstroke and gradations of color within each movement; through 5/18. • 303, 525 W. 22nd St. (212-255-1121).

Other

William Rayner
Watercolors of scenes in Provence by a former travel editor; through 4/22. • La Maison Francaise, 16 Washington Mews (212-998-8750), Mon.–Fri. 10–6.

Group Shows

Madison Avenue and Vicinity

Baumgold
"Hair Stories," images of hair in painting, sculpture, drawing, photography, found objects, and *memento mori*, by Dunning, Lopez, Lutz, Marten, Pfeiffer, Yoshida, Waters, Winokur, others; 4/19–5/24. • 74 E. 79th St. (212-861-7338).

Cook
Works in various media depicting botanical images, by Cornell, Kelly, Koons, Yuskavage, Warhol, others; through 5/23. • 1063 Madison Ave. (212-737-3550).

Winston Wachter Mayer
Horses depicted in various media—including paintings, photographs, drawings and sculpture—by Andoe, Butterfield, Delacroix, Degas, Rothenberg, Traylor, others; through 5/18. • 39 E. 78th St. (212-327-2526).

York
Paintings dating from 1855 to 1955 that depict nature, by Chase, Herter, Marin, Stella, others; through 5/24. • 21 E. 65th St. (212-772-9155).

57th Street Area

PaineWebber
Prints by artists associated with the Art Students League between 1901 and 2001, among them Barnet, Bellows, Dehner, Sloan, Sternberg, others; through 6/21. • 1285 Sixth Ave. (212-713-2885).

St. Etienne
"Workers of the World," modern images of labor by Gropper, Liebermann, Pissarro, Rivera, others; through 6/15. • 24 W. 57th St. (212-245-6734).

SoHo and TriBeCa

Apexart
"The Passions of the Good Citizen," works by seven artists exploring the power of advertising in our culture; through 5/11. • 291 Church St. (212-431-5270).

★ Kagan Martos
"The Dubrow Biennial 2002," works by 35 artists in the collection of Norman Dubrow, among them Bevilacqua, Bernhardt, Elizonda, Kurland, Owens, Twitchell; through 5/4. • 515 Broadway (212-343-9293).

Swiss Institute
A collaborative installation uniting a stage printed with an undulating wave pattern by Ugo Rondinone, the voice of John Giorno reading his poem *There Was a Bad Tree*, and drawings and sculpture by Urs Fischer; through 5/11. • 495 Broadway (212-925-2035).

Chelsea

★ Liebman Magnan
"I'm Amazed," works created from or resembling a common object, by Graves, Mellyn, Rollin & KOS, Rowland, Ruscha; through 5/4. • 552 W. 24th St. (212-255-3225).

Meltzer
Paintings by Webster; sculpture by Goldfarb; video by Nolan; through 4/30. • 516 W. 20th St. (212-727-9330).

Snyder
Abstract paintings made by Asian-American artists between 1950 and 1970, among them Ahn, Chang, Iwamoto, Kanemitsu, Okada, Wang; through 5/4. • 601 W. 29th St. (212-871-1077).

Thatcher
"Dreamy," works that reference femininity and sexuality, by Blum, Dory, Seborovski; through 5/4. • 529 W. 20th St. (212-675-0222).

Photography

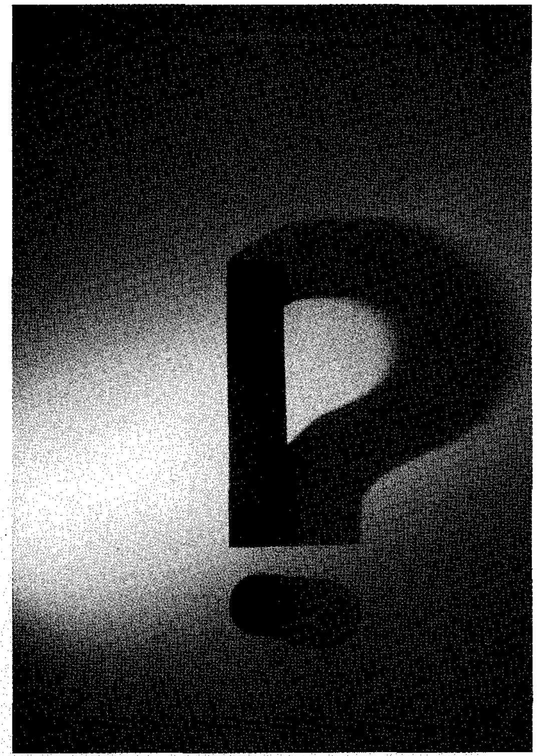
Lucinda Devlin
Works from the American photographer's "Pleasure Ground" series begun in the late seventies and showing the interiors of indoor sports facilities, tanning salons, and fantasy motels; through 5/11. • Rodgers/9W, 529 W. 20th St. (212-4414-9810).

★ ICP
"Rise of the Picture Press: Photographic Reportage in Illustrated Magazines, 1918–1939," approximately 130 examples of rare American and European publications, mostly from the collection of ICP; through 6/16. • "Dream Street: W. Eugene Smith's Pittsburgh Photographs," a photographic portrait of Pittsburgh created between 1955 and 1957; through 6/16. • 1133 Sixth

Talent

Shadow Play

Using the simplest and most inexpensive of materials—cut paper and light—and a lot of ingenuity, **Kumi Yamashita** creates poetic wall tableaux (pictured, *Exclamation Point*, 1995) that have transformed the Kent Gallery into a chapel of enigma. Her conté-crayon "Credit Card Portraits" of her father and others are also less and more than they appear to be at first—they're created entirely from the rubbings of each subject's credit card. (Through May 11; see "Galleries: Solos—SoHo and TriBeCa.")



PHOTOGRAPH COURTESY OF KENT GALLERY.

Ave. (212-857-0045), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $9, students and seniors $6.

★ Charles Jones
Photographs of fruits, vegetables, and flowers that were probably taken by the British gardener in the late 1890s; through 5/11. (See box.) • Davis & Langdale, 231 E. 60th St. (212-838-0333).

★ Clarence John Laughlin
Photographs of decaying Louisiana plantation houses from the 1948 book *Ghosts Along the Mississippi*; through 5/4. • Miller, 524 W. 26th St. (212-366-4774).

David Malin
Color and black-and-white astronomical photographs revealing distant objects that cannot be seen by the human eye; through 5/25. • Houk, 745 Fifth Ave. (212-750-7070).

Municipal Art Society
"Beyond the Box: Mid-Century Modern Architecture in Miami and New York," color photographs of fifties- and sixties-era commercial and residential buildings in both cities; through 5/8. • 457 Madison Ave. (212-935-3960).

Daniela Rossell
Portraits of Mexico's aspiring upper class within the luxury of its domestic surroundings; through 5/4. • Greene Naftali, 526 W. 26th St. (212-463-7770).

★ Eve Sonneman
A survey of the artist's paired photographs from the late sixties to the present; through 5/11. • Silverstein, 504 W. 22nd St. (212-627-3930).

★ Mark Steinmetz/Susan Unterberg
Photographs from the past decade depicting introspective youths, roadside loiterers, and nighttime suburbia in Athens, Georgia, and Knoxville, Tennessee/ Close-up color photographs of horses's eyes that suggest landscapes, lunar eclipses, and other animals. Through 5/4. • Richardson, 535 W. 22nd St. (646-230-9610).

John Timberlake
Dioramas depicting English landscapes montaged with simulated painted skies from archival images of British nuclear tests; through 5/12. • Artists Space, 38 Greene St. (212-226-3970).

★ Penelope Umbrico
Photographs of images extracted from catalogues that show mirror reflections of rooms as seen through partially opened doors; through 5/4. • Saul, 535 W. 22nd St. (212-627-2410).

Weegee
Photographs of New York from the forties and fifties; through 5/17. • De Lellis, 47 E. 68th St. (212-327-1482).

Museums

American Craft Museum
"Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 4/28. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum
★ "Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; through 6/2. • 45 W. 53rd St. (212-977-7170), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
"Baseball as America." A study of how the sport reflects our culture, with more than hundreds of artifacts borrowed from the Hall of Fame; through 8/18. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • Central Park West at 79th St. (212-769-5100); daily 10-5:45 (on Fri., Rose Center is open to 8:45 for weekly jazz concerts); $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
★ "The New Way of Tea." A two-part exhibition running concurrently at the Asia Society and Museum and the Japan Society, examining the contemporary Japanese tea ceremony through traditional and experimental environments, utensils, and performances; through 5/19. • "Through Afghan Eyes: A Culture in Conflict, 1987–1992." Images by Afghan photographers and cameramen documenting the closing years of Soviet rule and the gradual collapse of civil society in Afghanistan, drawn from the archives of the Afghan Media Resource Center in Peshawar, Pakistan; through 8/11. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts
★"Utopia & Reality: Modernity in Sweden, 1900–1960." A survey of Swedish modernism comprising more than 200 classic works of art and design; through 6/16. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
★ "Manicurated: A Project by Judi Werthein." A site-specific, mixed-media installation that transforms the exhibition space into a fully equipped nail salon in which visitors are treated to free manicures by professional manicurists and asked to select from among ten works in the museum's permanent collection for their personalized "nail art" design; through 5/26. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon–9, Thurs.-Sun. noon–6; $5, $3 students and seniors, Wed. free.

Brooklyn Museum of Art
"Star Wars: The Magic of Myth." Original artwork, props, models, costumes, and characters used to create the *Star Wars* trilogy, as well as objects from *Star Wars: Episode I, The Phantom Menace*; through 7/7. • "Jewish Life in Ancient Egypt." Ancient Aramaic papyri revealing Egyptian life during Dynasty 27 (525–402 B.C.), the period of Persian rule in Egypt and the Near East; through 5/12. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 9/15. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art
"French Master Drawings From the Collection of Muriel Butkin." An exhibition of eighteenth- and nineteenth-century drawings by François Boucher, Jean-Baptiste Greuze, Théodore Géricault, Camille Corot, and others, organized by the Cleveland Museum of Art; through 5/18. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Dia Center for the Arts
★ "Mapping the Studio I (Fat Chance John Cage)." A new large-scale video installation by Bruce Nauman that records the nocturnal activity in the artist's studio of his cat and an infestation of mice during the summer of 2000; through 6/16. • "Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; $6, $3 students and seniors.

Drawing Center
★ "Ellen Gallagher: *Preserve*." Mixed-media drawings taken from advertisements in mid-century black-culture magazines, and the artist's first sculptural project, a jungle-gym construction; through 4/20. • "Realistic Means." Drawings by six emerging artists from the U.S. and abroad; through 4/20. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection
"Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
★ "Seeing and Believing: The Art of Nancy Burson." A survey of more than 100 photographs and multimedia artworks by this artist known for her digitally enhanced composites focusing on the human face; through 4/20. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
★ "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 5/29. • ★ "Rachel Whiteread: Transient Spaces." Two new large-scale mixed media sculptures by the British artist that were cast from her new home and studio in London and embody its generic post-war architecture; through 6/5. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society
★ "The New Way of Tea." A two-part exhibition running concurrently at the Japan Society and the Asia Society and Museum, examining the contemporary Japanese tea ceremony through traditional and experimental environments, utensils, and performances; through 5/19. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; $5, $3 students and seniors.

Jewish Museum
"Mirroring Evil: Nazi Imagery/Recent Art." Works by thirteen contemporary artists who use Third Reich imagery to explore the nature of evil; through 6/30. • "An Artist's Response to Evil: 'We Are Not the Last'" by Zoran Music; through 6/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art
★ "Tapestry in the Renaissance: Art and Magnificence." The first major loan exhibition of tapestries in the United States in 25 years and the first extensive survey of tapestry production between 1460 and 1560, featuring some 45 of the greatest tapestries of the period, as well as preparatory drawings and cartoon fragments; through 6/19. • ★ "Orazio and Artemisia Gentileschi: Father and Daughter Painters in Baroque Italy." Approximately 50 paintings by the former, a follower of Caravaggio who become court painter to England's Charles II, and 35 by his daughter, the first woman artist known to have supported herself from her work and the subject of two biographical novels and a film; through 5/12. • ★ "Surrealism: Desire Unbound." The first major survey of Surrealism in more than twenty years, featuring more than 300 paintings, sculptures, drawings, prints, photographs, and films dating from 1924 to more recent years; through 5/12. • ★ "Earthly Bodies: Irving Penn's Nudes, 1949–50." Images of voluptuous nude female torsos that the photographer, then known largely for his work for *Vogue*, made as an antidote to the artifice of fashion magazines (see Whitney Museum of American Art listing for concurrent exhibition of Penn's recent nudes); through 4/21. • ★ "Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • "Treasures From a Lost Civilization: Ancient Chinese Art From Sichuan." Recently excavated sculptures, bronze vessels, jade carvings, and other relics dating from the thirteenth century B.C. to the third century A.D.; through 6/16. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library
★ "Pierre Matisse and His Artists." An exhibition examining the role of the late Pierre Matisse and his former New York gallery, the Pierre Matisse Gallery, through the works of the artists he promoted between

Photography

Trunk Show

In 1981, Sean Sexton, a writer and photograph collector, came across a trunk at the Bermondsey antique market in London. Its contents—hundreds of gold-toned gelatin-silver prints of fruits, vegetables, and flowers, initialed "C.J." or signed **Charles Jones**—had already been passed over, and in some cases even snubbed, by other collectors. Sexton, however, was so intrigued by Jones's unfussy, modern style that he purchased the entire group. A smart move, it turns out. Not only were the photographs the work of a wonderful eye (pictured, *Pea Quite Content*, circa 1900–02); most were the only known prints. In fact, Sexton wasn't able to find the negatives anywhere, and he soon discovered why: Jones's granddaughter, having spotted him on television discussing his find, recalled her grandfather, who had been a gardener for several English estates in the 1890s and early 1900s, using the glass plates as cloches in his garden. Little else could be gleaned of Jones's life, though, except that he lived to a ripe old age—92—and died in Lincolnshire in 1959. Now New Yorkers can try to imagine Sexton's surprise, sans trunk, at Davis & Langdale Company, which is showing 25 of Jones's ravishing prints. (See "Photography.") E.N.

1931 and 1989, among them Balthus, Jean Dubuffet, Loren MacIver, Joan Míro, and Georges Rouault; through 5/19. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

Museum of Modern Art

★ "Gerhard Richter: Forty Years of Painting." The first New York retrospective of the German artist's paintings, including 188 canvases completed since 1962 that demonstrate his mastery of such genres as gestural abstraction, landscape, and portraiture; through 5/21. • ★ "Life of the City." Photographs of New York from the museum's collection and by ordinary New Yorkers and visitors, whose photographs will be rotated throughout the the course of the exhibition to accommodate as many submissions as possible (submissions from the public will only be accepted in person at the museum during public hours); through 5/21. • ★ "The Russian Avant-Garde Book, 1910–1934." The most comprehensive exhibition ever devoted to the Russian avant-garde book, featuring some 300 volumes representing all the significant artistic developments of the period, and including works by Natalia Goncharova, El Lissitzky, Kazimir Malevich, and others; through 5/21. • "Projects: Laylah Ali." A presentation of this artist's first artist's book, comprising her signature cartoon-style gouache paintings of attenuated figures; through 5/21. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $12, $8.50 students and seniors.

Museum of the City of New York

"Brotherhood: In Strength and Sorrow—Images of the FDNY," a photographic tribute to the firefighters who lost their lives in the September 11 tragedy, featuring images from the book of the same title as well as images that have not been previously published; through 6/2. • *The Little Red Lighthouse and the Great Gray Bridge*: Illustrations by Lynd Ward." Illustrations from the 1942 children's book that were recently given to the museum; through 4/28. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Neue Galerie

★ "Oskar Kokoschka: Early Portraits from Vienna and Berlin, 1909–1914." An exhibition marking the first time the Austrian Expressionist's early portraits have been shown together, including portraits of Adolf Loos, Alma Mahler, and others; through 6/10. • 1048 Fifth Ave. (212-628-6200), Fri., Sat., Mon. 11-7; Sun. 1-6; $10, $7 students and seniors.

New Museum of Contemporary Art

★ "Wim Delvoye's Cloaca." An elaborate, room-size installation that replicates the human digestive system; through 4/28. • "Marlene Dumas: Name No Names." Eighty figurative works on paper by this Amsterdam-based artist known for her frank drawings of human figures and faces; through 6/2. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library

"Souvenirs of a Veteran Collector: The Samuel Putnam Avery Collection at the New York Public Library." Prints by Cassatt, Corot, Manet, Whistler, and others that were donated to the library in 1900 by the dealer, collector, and patron of the arts, Samuel Putnam Avery; through 6/29. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New York Public Library for the Performing Arts

"Capturing Nureyev: James Wyeth Paints the Dancer." More than 35 drawings and paintings of the dancer by his friend James Wyeth, and photographs and designs from the Jerome Robbins Dance Division of the New York Public Library; through 5/25. • 40 Lincoln Center Plaza (212-870-1630), Mon. and Thurs. noon-8, Tues., Wed., Fri., and Sat. noon-6; free.

New-York Historical Society

★ "Building on the Flatiron: The Centenary of a New York Icon (1902–2002)." Photographs, drawings, paintings, prints, souvenirs, and ephemera from the society's collection relating to one of New York's oldest and most unusual skyscrapers; 4/23–9/1. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03; "Missing: Streetscape of a City in Mourning." Photographs of memorials and shrines that sprang up around the city after September 11; recordings of oral histories of survivors of the disaster, and a space for visitors to sit and reflect on their lives today; through 6/9. • ★ "Ralph Fasanella's America." A retrospective of paintings by the folk artist and labor activist (1914–1997), a second-generation Italian-American who was born New York City; through 7/14. • "Family Matters: Century-Old New York Businesses." Documents and artifacts from ten long-lived New York City firms, among them Modell's Sporting Goods, ArtKraft Strauss Sign Company, and Rambusch Decorating Studios; through 4/28. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

"The Short Century: Independence and Liberation Movements in Africa, 1945–1994." A survey of African culture through art, film, photography, graphics, architecture, music, literature, and theater, featuring works by 55 artists from 22 countries; through 5/5. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art

"Rom of Ridgewood." Photographs of gypsy communities in Queens by Yale Strom; through 7/7. • "In the Flow: Artists From the Living Museum." Works by artists who have worked at the Living Museum, a 40,000-square-foot art studio and gallery that provides space and support for the mentally ill and is part of the Creedmoor Psychiatric Center in Queens Village; through 7/7. • "Designing the Future: The Queens Museum of Art and the New York City Building." An exhibition chronicling the history and architecture of the New York City Building, from its inception in 1939, when it served as the city's official pavilion at the World's Fair, through the founding of the Queens Museum of Art in 1972, plus design concepts for enlarging the museum, by five finalists who entered an open competition; through 7/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Whitney Museum of American Art

★ "2002 Biennial." The largest Whitney Biennial exhibition since 1981, presenting the works of 113 artists and collaborative teams within the museum and outdoors, in Central Park; through 5/26. • ★ "Dancer: 1999 Nudes by Irving Penn." An exhibition of the photographer's recent series of nudes of the dancer Alexandra Beller that is concurrent with an exhibition at the Metropolitan Museum of Art of his nudes from 1949 and 1950; through 5/12. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Auctions

Christie's

4/17 at 10: "Printed Books." On view from 4/11. 4/17 at 11: "The Original Typed Manuscript of Bram Stoker's *Dracula*." On view from 4/13. 4/18 at 10 and 2: "Photographs." On view from 4/13. 4/19 at 10 and 3: "Important Silver, Objects of Vertu, and Russian Works of Art." On view from 4/13. 4/19 at 10: "Important Works of Art by Carl Fabergé from the Forbes Collection." On view from 4/15. 4/19 at 11:30: "The Winter Egg by Carl Fabergé." On view from 4/15. 4/23 at 10: "Fine Nineteenth-Century European Art." On view from 4/19. • 20 Rockefeller Plaza (212-636-2000).

Doyle

4/17 at 10: "Twentieth-Century Art and Design." On view from 4/13. • 175 E. 87th St. (212-427-2730).

Phillips

4/17 at 10:15 and 2: "Photographs." On view from 4/13. 4/18 and 4/19 at 10:15 and 2: "A Celebration of the English Country House." On view from 4/13. • 406 E. 79th St. (212-570-4830).

Sotheby's

4/18 at 10:30: "Rare Books." On view from 4/14. • 1334 York Ave., at 72nd St. (212-606-7000).

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Restaurants

Edited by Robin Raisfeld & Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

★ Alias Restaurant
The owners of 71 Clinton Fresh Food and aKa Cafe have tripled their presence on the block with this casually sophisticated bistro. It's closer to 71 in food and mood, and offers top-notch service, a quirky wine list, and an equally inventive menu featuring dishes like skate fish cakes, a chicken-fried portabello, a flawless hanger steak, and, in tribute to a fading Lower East Side industry, a pickle-plate appetizer. • 76 Clinton St. (212-505-5011). (M)

Alma
A stylish Mexican restaurant on a gritty Carroll Gardens stretch that's fast becoming another Brooklyn restaurant row. Chef Gary Jacobson's (Zarela) menu spans all the requisite spicy stuff—from mashed-to-order guacamole to mole poblano—but emphasizes seafood like striped bass wrapped in hoja santa leaf. Come summer, when the outdoor upper deck is completed, you can quaff margaritas alfresco with a lovely view of Brooklyn piers and the Manhattan skyline. • 187 Columbia St. (718-643-5400). (M)

★ BB Sandwich Bar
What the Doughnut Man is to doughnuts, what the Soup Nazi is to soup, what Melampo is to soppressata sandwiches, that's what Gary Thompson wants to be to cheese steaks—not so much a didactic monomaniac as simply someone who's perfected his craft. We think he's done better than that: His unfettered kaiser-roll take on the Philly with four-hour marinated onions and terrific housemade hot-pepper relish might just surpass the classic version. • 120 W. 3rd St. (212-473-7500). (I)

Black Duck
Named for a rum-running boat and owned by a hotel and cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and his precise cooking of fish. And Gotham vet Joseph Murphy's chocolate tasting is too good to just taste. • 1567 Broadway, at 47th St. (212-918-1400). (M–E)

Blue Smoke
Danny Meyer, sultan of sophisticated dining, has transformed the former 27 Standard into a much more rough-hewn establishment with a woody barroom full of high-backed booths, a skylit dining room, recession-friendly prices, and, most significant, a pair of Missouri-made pit smokers. The menu goes whole hog, from pulled pork and hot links to baby-back and spare ribs. Meyer clearly plumbed his St. Louis childhood for specialties like toasted ravioli and Fitz's root beer. • 116 E. 27th St. (212-447-7733). (M)

Bonita
The same folks who turned a nondescript 1927 diner into Williamsburg's bustling Diner opened this cantina four blocks away, in a former Latino lunch counter that they remodeled in their trademark preservationist style (lots of tiles, low light, salvaged counter stools). The Oaxacan chef serves up cheese-dusted corn on the cob, cactus salad, chiles rellenos, and the soft tacos he made famous at Diner's staff meals. • 338 Bedford Ave., Brooklyn (718-384-9500). (I–M)

Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

Chango
The restaurant monopoly that owns four spots on one block of Park Avenue South—L'Express, Sushi Samba, City Crab, and Duke's—has found another culinary niche to fill. This colorful cantina with swooping dropped-ceiling panels, coyote fencing, and a perimeter of raised booths aims to be a neighborhood pit stop for tacos, chile-rubbed chicken, and that great social lubricant the frozen margarita. • 239 Park Ave. So., near 20th St. (212-477-1500). (M)

Chateau
Supermodels, rejoice. The nightlife impresarios who've taken over the Leo-haunted premises that used to be Moomba are undoubtedly expecting to inherit some of its celebrity appeal. (Hence, the VIP bathroom.) To fuel the foreseeable frenzy, there's tapas, and to go with the chalet theme, fondue pots built into custom-made tables. • 133 Seventh Ave. So. (212-337-0777). (M)

★ craftbar
With only three daily entrées—one fish, one meat, and one pasta—craftbar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to Tuesday's braised pork belly, Friday's fried flounder, or Saturday's spaghetti carbonara, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and snacks including risotto balls, salumi, and expertly pressed sandwiches. • 47 E. 19th St. (212-780-0880). (M)

elmo
Three years after their snazzy remake of Leshko's, its owners have exported their Knoll chairs and retro-mod tendencies to Chelsea, where chef Kevin Reilly cooks in a style he calls "ethnic New York." That means alphabet soup with dilled chicken dumplings and smoked paprika oil, and vegetable lo mein with roasted grapefruit and cashews. That painting above the bar happens to be Ross Bleckner's first commission in a decade. • 156 Seventh Ave., nr. 19th St. (212-337-8000). (M)

Fiamma
This ultrasleek SoHo triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for SoHo stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

★ Hadom
The excellent hummus, homemade pita, plus a complementary table full of condiments at this terrific Middle Eastern-Israeli restaurant is a meal in itself. But save yourself for some of the dozen or so other salads and specialties like malawach, the warm, buttery, multilayered fried flatbread; and shakshuka, poached eggs in a heavenly tomato stew. Weekends the kitchen puts out first-rate renditions of Shabbat dishes like cholent and jachnun. • 137 7th Ave. S. (212-206-7374). (I–M)

Industry (Food)
What do you get when you mix chefs who worked for Jean-Louis Palladin and Jean-Georges Vongerichten, bartenders and managers from Bungalow 8 and BondSt, and a rustic design that borrows the tree motif from the Park? A place very much like this wood-paneled remake of the old Coup space. Chef Marco Morillo's French-American menu pays tribute to Palladin, his late mentor, in dishes like braised Kentucky short ribs with bone-marrow flan. • 509 E. 6th St. (212-777-5920). (M)

Kitchenette Uptown
This much roomier spinoff of the venerable TriBeCa comfort-food cottage and its expanded dinner menu

OPENINGS

Jojo's Popcorn
If the Waverly theater weren't closed for renovations, this specialized snack bar—the latest in a long line of popcorn shops—would be the perfect preshow pit stop for air-popped contraband corn in all those addictive flavors, from white cheddar to caramel crunch. 321 Sixth Ave. (212-414-4464).

Layla
Drew Nieporent and company worked tirelessly last fall feeding rescue workers and boosting downtown, and he reopened all of his TriBeCa restaurants except one. Now, after promoting the sous-chef and tweaking the menu, he's decided the time is right for a less Middle Eastern, more broadly Mediterranean Layla. Good news for the neighborhood, not to mention the belly dancer, who's finally back in business after a temporary stint checking coats at Tribeca Grill. • 211 W. Broadway (212-431-0700). (E)

L'Incomparable
Judging by the name, this tiny no-frills Haitian storefront has less modesty than it does seats, but the food is fresh, tasty, and a bargain: Complete dinners run $10 to $16, and include a well-dressed salad and a choice of sides like rice and peas. Boulettes are meatballs, tassot is fried goat, and black rice, imported from the source, is available only on Fridays. • 328 E. 14th St. (212-228-3760). (I–M)

Providence
After bringing Smith Street its first Argentine steakhouse, Sur owner Maria Garcia Chiesa has expanded across the street, where she's converted a former pharmacy into a candlelit restaurant and lounge, and forsaken South America for the Mediterranean Rim. Here, she offers cucumber-and-beet salad with blood-orange yogurt dressing, sautéed octopus with saffron potatoes, and spinach gnocchi with pancetta, ricotta, and sage. But three steaks on the menu prove that Chiesa hasn't renounced her carnivorous ways. • 225 Smith St., Brooklyn (718-522-9060). (M)

Yoshinoya
Think of Yoshinoya as the McDonald's—or at least the Hardee's—of Japanese fast food. The worldwide chain's one-thousandth branch has landed smack-dab in Times Square, and frugal fast-food junkies are flocking already. Go with the $3.59 beef bowl—thin strips of stringy, herb-marinated beef and onion over white rice. The teriyaki-chicken bowl, like the McDLT, is less successful. • 255 W. 42nd St. (212-703-9940). (I)

might be reasons for the owners to reconsider the "ette" part of the name. But the food and the country-kitchen décor are as small-town quaint as ever. There are peach pancakes, salmon-croquette sandwiches, blue-plate specials, homemade pie, and, as the sign above the café-side counter says, breakfast, served all day. • 1272 Amsterdam Ave., near 123rd St. (212-531-7600). (I-M)

Meet
With a name that plays on its increasingly trendy location, this onetime meat locker is now inhabited by a D.J. booth, an illuminated catwalk, ostrich-leather banquettes, coconut-wood tables, and, according to consulting master Tin Sun, fine feng shui. Plus a menu that hits all the right contemporary notes, from brandade ravioli to walnut-crusted rack of lamb. Next door, Meet Café features panini, crostini, and pizzette. • 71-73 Gansevoort St. (212-242-0990). (M-E)

Olica
The sleek space that was formerly L'Actuel has reopened with a rejiggered menu and a new design incorporating sheer fabrics, earth tones, and light fixtures made from New Mexican twigs. Happily, L'Actuel's tart flambée is still available in all its bacony glory, and so are some signature dishes from the owners' first restaurant, the late Destinée, which closed after a fire. • 145 E. 50th St. (212-583-0001). (M-E)

Pigalle
The veteran team from L'Express have somehow managed to transform the Metro Deli at the Days Inn into a brasserie outfitted with a tin ceiling, zinc bar, and terra-cotta tile floor—something of a mirage on this gritty Hell's Kitchen corner. Even more unexpectedly, the kitchen is open around the clock and covers all the bistro basics, from pâté to cassoulet, none of which costs more than $18. • 790 Eighth Ave., at 48th St. (212-489-2233). (M)

Rouge
After dabbling in sushi and habanero sauce, David Ruggerio has returned to his classic-French roots. At Rouge, the one-man restaurant-hatching machine is back at the stove, reprising the type of cooking he earned a reputation for at La Caravelle and Le Chantilly. Unlike at those high-flying kitchens, though, Ruggerio will keep à la carte entrées like braised breast of veal and roasted skate with red cabbage and mustard sauce below $20. • 135 E. 62nd St. (212-207-4601). (M)

Royal
If Chairman Mao were still laughing, he'd giggle to know there's a slicked-up tablecloth joint on Mott Street touting a "provincial" menu of his favorite dishes. Most everything's larded with torrid red and green peppers to pick out and set aside in hopes of survival . . . absolutely delicious. And the Hong Kong salt-baked squid are amazing, too. • 1 Mott St. (212-964-9650). (M)

Si Si
Chicama chef Douglas Rodriguez gains a Fifth Avenue foothold in the basement of Trump Tower, where he hopes to lure tourists and shoppers with tapas like foie gras flan, coconut-chicken salad, and a roster of rice dishes incorporating everything from crab and scallops to veal and fava beans. • 725 Fifth Ave., at 57th St. (212-751-3573). (M)

★ Suba
With an offbeat menu that melds Spanish and Latin-American flavors, and an aquatic motif involving a pool and an illuminated moat, this Lower East Side restaurant and lounge aspires to make something of a splash. Chef Stéphane Buchholzer goes with the flow, serving a selection of $3 tapas and bigger plates of roasted vegetables with fig jam and saffron crackers, and Cornish hen with steamed mussels and rice croquettes. • 109 Ludlow St. (212-982-5714). (M)

★ Théo
From Jonathan Morr of BondSt, Republic, and APT fame comes this bistro and lounge, carved out of an unoccupied corner of the gargantuan UPS building in West SoHo. The menu dips into international comfort-food territory with dishes like crab cocktail with avocado salad, veal osso buco with mushroom risotto, and fish stew with pastis and garlic crostini. • 325 Spring St. (212-414-1344). (M)

Tournesol
Rather than follow the example of countless Brooklyn-bound restaurateurs before him, Pascal Escriout, the former maître d' at Artisanal and a neighborhood resident, opted to plug the steak-frites gap in his own backyard. The apparently famished neighborhood fills the 40-seat premises for gently priced fish soup, mussels, homemade foie gras terrine, and plats du jour like cassoulet and coq au vin. • 50-12 Vernon Blvd., Queens (718-472-4355). (M) ($)

2 West
The restaurant at the new Ritz-Carlton in Battery Park serves playful bento boxes and multiculti noodles at lunch, and a dinner menu full of local vittles like sake-braised Hudson Valley foie gras. The adjacent Lobby Lounge breaks British convention with a "power tea" of steak tartare, foie gras, and Stilton soufflé. And the fourteenth-floor bar, Rise, with its spectacular harbor views, has inherited something of the awe-inspiring spirit of the late Windows on the World. • 2 West St. (212-344-0800). (M-E)

★ Via Emilia
After playing it safe for years with a greatest-Italian-hits menu, the chef-owner of the former Trattoria i Pagliacci has returned to his Emilia-Romagna culinary roots. The menu features homemade tortellini and tortelloni, a preponderance of balsamic vinegar, and best of all, gnoccho fritto, a basket of puffy fritters served with great cured meats—street-festival fried dough gone to finishing school. • 240 Park Ave. S., nr. 20th St. (212-505-3072). (I-M)

Washington Park
This long-awaited restaurant marks the return of veteran chef Jonathan Waxman and the chicken he made famous (or that made him famous) at Jams. He's revived signature dishes like red-pepper pancakes with wild smoked salmon, and concocted whimsical appetizers like foie gras tacos and caviar-laced Belon stews. A $45 three-course prix fixe menu changes daily, and reflects the chef's seasonal slant. • 24 Fifth Ave. (212-529-4400). (M-E)

Wild Lily Tea Market
A serene spinoff off West Chelsea's Wild Lily Tea Room, this equally remote oasis of oolongs and Darjeelings is budget-priced for the East Village. Over 50 brews are quirkily described on the menu, along with sweet and savory Asian snacks. Besides selling tea by the ounce, the owner's accumulated a selection of stylish products made both for tea (cups, infusers) and from it (green-tea soap, business cards, and odor-fighting insoles for your shoes). • 545 E. 12th St. (212-598-9097). (I) ($)

Wondee Siam II
A relatively posh and fluorescent-free spin-off of the original Wondee takeout joint with 45 seats, linen napkins, a rose on every table, and an expanded menu of tangy, fiery salads like laab gai (minced chicken with red onion, scallions, chilis, and lime juice), crispy-duck salad with cashews and pineapple, and well-balanced curries from subtly spiced to fierce. • 813 Ninth Ave., near 53rd St. (917-286-1726). (I)

Manhattan

Lower New York

★ Blue Ribbon
We could do without the maddening wait and a raucous crowd. But go anyway for a snappy dining staff that handles the cacophony without joining in, and vibrant raw seafood at a fair price. And above all, a menu that has no roots or rhythm other than its chef's passions. • 97 Sullivan St. (212-274-0404). (M)

★ Bread
The 34-seat café's raison d'être is, as the name says, bread, and all that can be crammed between two slices and deliciously smooshed in a sandwich press. Neighboring Balthazar supplies the crusty building blocks for a dozen or so terrific combinations, like Sicilian sardines with tomato and "Thai-pepper mayonnaise," aged Genoa salami with nutty Taleggio, and rich Italian tuna with lemon dressing. • 20 Spring St. (212-334-1015). (I) ($)

★ Danube
David Bouley's outrageous, lacquered, velvet-swathed little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, the bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manage to be Austro-Hungarian but not too. The $21 lunch is a fabulous undiscovered deal. • 30 Hudson St. (212-791-3771). (E)

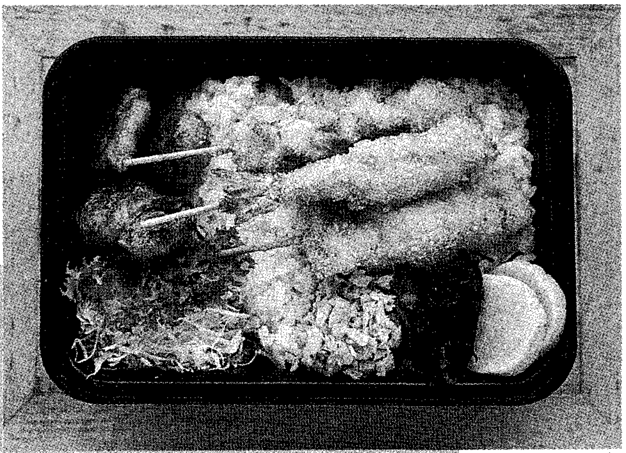
Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) interprets Chinese dim sum? Dumpling dough flavored with beet juice, seasoned

Opening

Big Win

The long lines at Tomoe Sushi on Thompson Street are known and feared, but just because the owners have opened a takeout shop on the Lower East Side, don't expect them to shrink anytime soon. Rather than infiltrate a new neighborhood's saturated sushi market, K. Carey Yahashi and her husband, Ken, have followed in the specialized footsteps of the okonomiyaki shacks and ramen bars that have attempted to hook Americans on less-familiar treats—in this case, the deep-fried skewered meats called kushikatsu. At **win49**, named for the syllable-by-syllable literal translation of the word *kushikatsu*, there's no limit to what you can eat on a stick, from breaded pork to quail eggs. (205 Allen Street; 212-353-9494.)



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beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

★ Le Zinc
Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19.50. • 139 Duane St. (212-513-0001). (I-M)

★ Nam
Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven just north of the eerie lights of ground zero. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I-M)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional home and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only

★ Pico
Chef John Villa (JUdson Grill) takes a new old-world approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a University of Michigan grad but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

The Little Bigger Place
The much-loved Mexican-American lunch counter formerly known as the Little Place closed after 9/11, and in one of downtown's most inspirational stories has ambitiously expanded into the space next door. Now there's a high, molded ceiling, funky colander chandeliers, and table service. But nostalgic regulars still park themselves at counter stools to watch the cooks dish up tacos, turkey burritos, and the $6.25 house special: soup, a blintz, a roll, and a brownie. • 73 W. Broadway (212-528-3175). (I) ($)

Below 14th Street, East

★ BondSt
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M-E)

★ Gnocco Caffe
Co-owner Pierluigi Palazzo named this café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmesan shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I) ($)

★ Il Buco
Clued-in regulars and the occasional celebrity chef convene at this funky, cluttered antique shop-cum-restaurant to graze on Mediterranean appetizers and entrées that change nightly. (Don't get too attached to that venison with farro and honey-roasted plums.) Seafood is the kitchen's strength: grilled baby calamari in green-chili-cilantro oil, octopus carpaccio and cod croquettes are standouts. • 47 Bond St. (212-533-1932). (M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Rai Rai Ken
Perhaps even more than they adore soba and udon, the Japanese love ramen noodles. So do impecunious college students, and it will be interesting to see how many undergrads can squeeze into this fourteen-stool noodle bar specializing in ramen and delectable pork-stuffed gyoza (the Japanese answer to the potsticker). Loud slurping isn't only tolerated—it's encouraged. • 214 E. 10th St. (212-477-7030). (I) ($)

★ The Tasting Room
A poor man's Veritas, the eleven-table Tasting Room celebrates American wine with more than 300 varieties. Dishes like molasses-glazed barbecued pork ribs come in two portion sizes—one for hoarding, one for sharing. "The food takes a backseat to the wine," admits chef Colin Alevras's wife, Renée, who oversees the dining room, but that's selling her husband's talents short. • 72 E. 1st St. (212-358-7831). (M)

Below 14th Street, West

★ A Salt & Battery
The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, and the improbably edible deep-fried Mars Bars, all deftly executed by a wisecracking fry chef who used to cook in the British Merchant Navy, and then, judging by his hoop earrings, pantaloons, and Errol Flynn beard, must have turned pirate. • 112 Greenwich Ave. (212-691-2713). (I-M)

Alfama
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And chef Carmen Santos, a onetime fado singer, seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M-E)

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things inter-

Data

Water Torture

Restaurants have a new weapon in the bottled-water war, a tactic they're betting will make the most penny-pinching diner pony up for Pellegrino: good old-fashioned guilt. Now that the city is officially experiencing a drought, requesting tap water in certain upscale restaurants has become an environmental offense, tantamount to leaving the lights and air-conditioning on during an energy crisis. According to city officials, restaurants are required to abstain from pouring tap water unless requested, but rumors are circulating about certain places that won't serve it at all. And even though there's no legal obligation to provide drinking water on request, "It's a rather poor business decision not to," says Chuck Hunt of the New York Restaurant Association. (More water is used to wash dishes and cook than to hydrate parched diners, so it might be more environmentally correct for waiters to refrain from replacing the silverware after every bite.) We appreciate the fact that restaurants like Fiamma and Tavern on the Green have slashed their exorbitant boutique-water prices, but we reserve the right not to buy it. Let's pray for rain, and in the meantime, we'll resist the hard sell, swig our beer out of the bottle, and ration our showers. Even the Department of Environmental Protection frowns on up-selling disguised as conservation. It might not be illegal, says DEP chief of staff Charles Sturcken. "But to me, it's a moral issue." R.R.

ILLUSTRATION BY MATTHEW MARTIN.

esting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Florent
In a space as disarmingly charming as its owner, Florent has pulled together this fab version of a late-night Les Halles coffee shop that doesn't exist anywhere in France. At almost any time, fragrant mussels, dense boudin noir, or a crispy herbed half-chicken are available for not much more than you'd pay for grilled cheese in a greasy spoon. Bonus points: Florent's got the wittiest bulletin board in town. • 69 Gansevoort St. (212-989-5779). (I–M)

★ 'ino
Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread with zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($)

Sushi Samba 7
Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seviches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

Zitoune
It's the Arabic word for olive, a beloved soccer star of the eighties, and Moroccan-born Alain Bennouna's third effort to score on this corner. Chef-partner Julian Clauss-Ehlers's French training shows in the elegance of classics like cinnamon-stippled b'steeya (smartly using moist duck) and in fragrant harira—the meaty soup eaten to break the fasts of Ramadan. Add a point for gentle prices and a $25 prix fixe with a glass of wine if you're willing to exit by 8 P.M. • 46 Gansevoort St. (212-675-5224). (M)

14th–42nd Streets, East Side

★ Bar Demi
Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half-bottles. Then she challenged sommelier Aaron von Rock to match wines with her ever-so-dainty "tiers" of finger food. Order the Pinot Noir package, for instance, and share foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order à la carte. • 125 1/2 E. 17th St. (212-260-0900). (M)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I–M)

Meli Melo
This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

The Pump Energy Food
There simply isn't any way to cheat at this "Physical Fitness Restaurant" and takeout shop. The falafel is baked, not fried; the tuna is low-sodium; and all the egg dishes are whites-only. In fact there's no fried food at all, no oil period, not even a soda in the house. • 113 E. 31st St. (212-213-5733). Also, 40 W. 55th St. (246-6844). (I)

Rodeo Bar & Grill
This place bills itself as "the longest-running honkytonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

★ Union Square Cafe
Nowhere else are uncommon combinations such as rhubarb-blood-orange chutney and wasabi mashed potatoes so seamlessly incorporated into dishes. Surprisingly, vegetarians will eat better here than at any of their hallowed haunts. The bar is a great place to lunch solo. And the devil's food truffle with chocolate sauce can make you act the fool. • 21 E. 16th St. (212-243-4020). (M–E)

★ Vatan
Love vegetarian Indian food but find the options overwhelming? We empathize: We're constantly mistaking the iddly for the dosa. Skip the menu hassle by dining at this multitiered restaurant where, before you're seated, you'll be asked to remove your shoes. Everything on the prix fixe menu will be delivered to you in wave after wave of small bowls containing boldly spiced vegetables and grains. The only decision to make is which socks to wear. • 409 Third Ave., at 29th St. (212-689-5666). (I)

14th–42nd Streets, West Side

★ Above
Twenty-one floors above the to-'n'-fro of 42nd Street, this handsomely designed hideaway in the Times Square Hilton awaits you, and so does a first-rate celebration of Americana (with just a few Asian blips). Namely, mignon of yellowfin tuna, a classic Caesar, and seared wild salmon on a sumptuous soft corn pudding. • 234 W. 42nd St. (212-642-2626). (E)

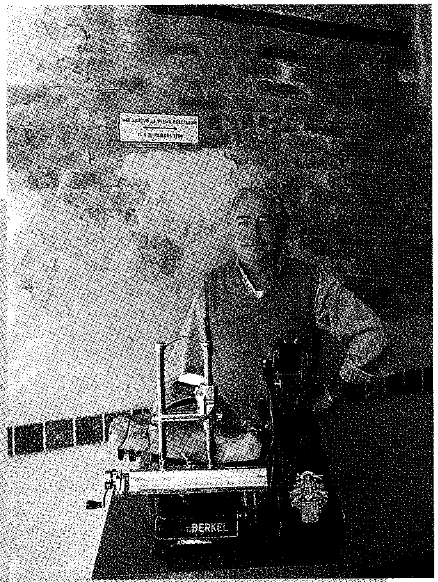
Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef–owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

★ La Taza de Oro
Its surroundings make Soup Kitchen International seem courtly. But that's a small price to pay for such good-natured service and gut-busting Puerto Rican dishes, each one accompanied by a plateful of rice and

Opening

Bar One



Silvano Marchetto has a celebrity clientele, a new cookbook, and an Italian (we think) accent that hasn't softened over more than three decades in New York. But until this week, when he opens **Da Silvano Cantinetta** next to his enduringly popular Da Silvano, Marchetto (pictured) never had an actual bar where customers could sip a drink (or three) during the inevitable wait. There's much more to Cantinetta than its granite-topped bar, of course, like French doors, Italian straw-bottomed seats and bar stools, tea-stained stucco applied in patches over exposed brick walls, and a vintage hand-cranked Italian slicer for perfect prosciutto. Like the flagship, this is a serious restaurant, serving codfish carpaccio, taglierini with sea urchin and avocado, and lobster catalana—not your typical bar food. Eventually, Marchetto plans to serve eggs and pastries for breakfast, when the bar will provide a function even more crucial than accommodating Da Silvano overflow: rousing the neighborhood with foamy cups of cappuccino. (260 Sixth Avenue; 212-844-0282.)

PHOTOGRAPH BY KENNETH CHEN.

Ask Gael

Is Blue Smoke the way to hog heaven?

We junk-food freaks and certified fressers have been pawing the pavement impatiently since Danny Meyer promised us **Blue Smoke.** And the place, dim and funky, feels good—with precious old photos (especially young Satchmo eating ribs), big band wailing on the juke, and the sexy jazz parlor below. Sublimely greasy fry bread, burnt-ends chili, iceberg wedges with Roquefort-bacon dressing, and a basket of fries soothe the savage beast to start. But it's the smoked and grilled salmon with fragrant hominy that takes the prize tonight. What's with these wimpy ribs? This is not the down-and-dirty folk food of our fantasies. Uptight and proper, this is white-collar barbecue. Looking at his spiffy casual dress, I find it hard to believe that Meyer, growing up in St. Louis, ever got grease on his face. But looks are deceiving. And ever a stickler for perfection, he reminds us: "It's a work in progress." (116 East 27th Street; 212-447-7733.)

PHOTOGRAPH BY KENNETH CHEN.

beans large enough to feed a family of five. Although the neighborhood has been gentrified over the years, La Taza operates as if nothing had changed. Even the prices have stayed dirt cheap. • 96 Eighth Ave., nr. 15th St. (212-243-9946). (I)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M-E)

Radius
Miso-glazed, sesame-crusted salmon; beef satay; a New Haven–style clam pizza; lasagna Bolognese; and paella are only a few of the global offerings at this modern, minimalist midtown restaurant, plus there's rotating sushi on a stainless-steel conveyor. • 111 West 38th St. (212-869-1818). (I-M)

Slate
Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 West 21st St. (212-989-0096). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street–fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M-E)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I-M)

★ Lespinasse
Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced. With inventive cooking like this, even the recently redone room—so French when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

One 51
A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M-E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M-E)

★ Sushisay
An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M-E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Esca
Somewhere in between overseeing Babbo and Lupa, taping his shows, and just basking in his own glory, Mario Batali has found time to earn another gastronomic gold star. At Esca, the overachiever in the orange clogs, partner Joe Bastianich, and chef David Pasternack do for Southern Italian seafood what Le Bernardin has done for French: The poured concrete bar with a built-in conduit for ice and oysters is inspired; crudo (think Italian sashimi) is incredibly fresh and of the highest quality; pastas like spaghetti with fresh chiles, mint, and a one-pound lobster are irresistible. And the whole fish for two, roasted in a sea-salt crust is a riveting performance worthy of the theater-district locale. • 402 W. 43rd St. (212-564-7272). (M–E)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli—not to mention a superb artisanal-cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M–E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M–E)

Dawat
You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. • 210 E. 58th St. (212-355-7555). (M)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

Opia
Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Kobe steak, lobster cannelloni, and Moroccan couscous. • 130 E. 57th St. (212-688-3939). (M)

★ San Domenico
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Tao Asian Bistro
The team behind Rue 57 has transformed the old Palace movie house into a place where the indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace. • 42 E. 58th St. (212-888-2288). (M)

Above 60th Street, East Side

★ Bid
You don't have to be a collector to find a compelling reason to visit Sotheby's—not when there's a serious restaurant like Bid just off the lobby. Executive chef Matthew Seeber (hand-picked by consultant Tom Colicchio) serves seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour. Relish desserts paired with dessert wines, or a house cocktail, and pretend that the rotating artwork is part of your private collection. • 1334 York Ave., at 71st St. (212-988-7730). (E)

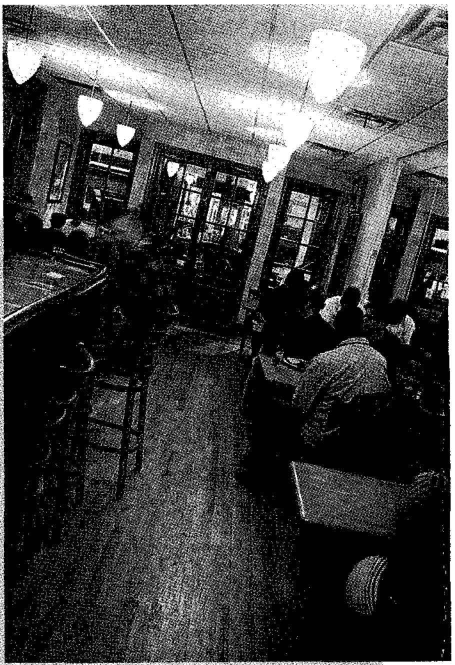
The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like sweetbreads without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. His chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

Opening

Dough Exchange

What Brooklyn's Smith Street has lost in crêpes, it's more than gained in roti. That's one of the pan-Caribbean specialties of **Cafe Doré**, a spare but cozy nook that's moved into the former Crêpe Factory space. The fab flatbread is dense, chewy, and delicious, perfect for mopping up a savory chicken-curry stew. Even better is a zingy jerk chicken redolent of allspice, garlic, hot peppers, ginger, and what seems like soy sauce but certainly is not, according to the Guyanese chef, Morrell Bunbury. There's also oxtail with rice and peas, steamed snapper, curried coconut shrimp, and—to douse the flames—a zesty house-made sorrel drink with more thirst quenchers to come as soon as the kitchen perfects them. (270 Smith Street, Brooklyn; 718-246-0505.)



PHOTOGRAPH BY CARINA SALVI.

Opening

Pleasures of the Flesh

Don't think of **Carne**, the new Upper West Side hot spot, as a steakhouse, despite the name, the meat-and-potatoes menu, and the telltale presence of creamed spinach. "It's a mid-century-modern American bistro," says partner Alex Grossman, a designer and hospitality consultant who must have honed his image-consciousness while working on Jonathan Morr's brand. Aside from a 22-ounce rib eye and a filet mignon, there's blue-corn calamari, seared foie gras, double-thick pork chops, grilled Maine lobster, and a pasta of the day. But what separates this newcomer from the sparsely populated uptown herd is Grossman's updated diner design, the great-looking staff in cowboy shirts with snaps, and the slightly rowdy rubberneckers' scene on the elevated bar. But please, don't call it a meat market. (2737 Broadway, at 105th Street; 212-663-7010.)

★ JoJo
This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Lure Restaurant & Lounge
Chef and Hampton native Nick Bocchimuzzo gets his seafood straight from the source—Gosman's Fish Market in Montauk—at this offshoot of Bridgehampton's Lure at the Independent. But his menu aims higher than its laid-back Hamptons kin and includes a six-course, $60 tasting menu and dishes like seared diver scallops with a morel crust and wild striped bass with wilted red chard. • 33 E. 60th St. (212-319-3800). (E)

Maine Lobster Seafood Restaurant
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

92
With a menu that appeals to Carnegie Hill kids and their parents alike (fish sticks and grilled cheese for the under-12 set, oysters and steak au poivre for those of us feigning more mature appetites), this spiffy newcomer could very well become the neighborhood canteen. The Dreesen's doughnuts will be familiar to anyone who's spent time in the Hamptons, a sure sign of how well owner Ken Aretsky knows his market. • 45 E. 92nd St. (212-828-5300). (M–E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Pio Pio
Upper East Side fans of juicy, complexly spiced Peruvian rotisserie chicken have reason to raise their Pisco sours. The Queens-based chicken chainlet Pio Pio has moved into the old El Pollo space and brought its own secret spice-rub recipe. Try the "matador combo," a whole supersavory bird with a tableful of side dishes for only a couple bucks more than you'd pay in Queens. • 1746 First Ave., nr. 91st St. (212-426-5800). (I–M)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Above 60th Street, West Side

★ A
Mom-and-pop partners Marc Solomon and Blue Grant have infused a bleak stretch of upper Columbus with downtown flavor and a mellow neighborly vibe. Solomon uses what might be the city's tiniest professional kitchen to maximum effect, turning out simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and jerk duck-leg confit. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M–E)

Compass
After the beating this place took as Marika, the new management kept the chef—Lespinasse alum Neil Annis—but changed the name, and made just enough minor renovations to justify a relaunch. This time out, the idea is for the food (confit of Alaskan king salmon, roast rabbit and grits) to garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

★ Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I–M) ($)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

Rain
Slightly tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 100 W. 82nd St. (212-501-0776). (M)

Restaurant 222
Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. • 222 W. 79th St. (212-799-0400). (E)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ Brick Oven Gallery
Where there's a century-old brick oven, there tends to be superb pizza, and this off-the-beaten path Williamsburg restaurant is no exception. Quiet, friendly, a world apart from overheated Bedford Avenue, it's decorated with local art and full of local flavor, from the eggplant-based "Brooklyn caviar" to the customers who sit outside and smoke cigars after polishing off a hunk of Italian cheesecake. • 33 Havemeyer St. (718-963-0200). (I–M)

Queens

★ Sapori d'Ischia
This Italian-foods warehouse and retail store turns into a red-hot red-sauce dining destination at night with Neapolitan crooners providing entertainment between the antipasti and the secondi. If great thin-crust pizza and pasta, plus a new enoteca with mostly small-production Italian wines, aren't enough to lure you out to this industrial desolation row, factor in the steep discounts on extra-virgin olive oil, balsamic vinegar, and enough prosciutto, salsiccia, and capocolla to knock Tony Soprano off his feet. • 55-15 37th Ave., Woodside (718-446-1500). (M)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

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Nightlife

Edited by Ethan Brown

Concerts

★ The Chemical Brothers
With Pete Tong. 4/16 at 9. (See box.) • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $39.50.

★ No Doubt
With the Faint (see box). 4/17–4/18 and 4/20 at 8. • Roseland Ballroom, 239 W. 52nd St (212-307-7171). $30.

Paul McCartney
4/17 and 4/21 at 8. He's become so mawkish and schmaltzy—see the Ford-commercial-ready patriotic anthem "Freedom"—that one wishes a "Tramp the Dirt Down"–style song to be written about him and his fellow rock dinosaurs. • 4/17 at Continental Airlines Arena; 4/21 at Nassau Veterans Memorial Coliseum. $87–$252.

Rob Zombie
4/18 at 8. The schlock-horrorist rages on. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $30.

★ Siouxsie and the Banshees
With Suicide. 4/19 at 8. (See box.) • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $35.

Joe's Pub
4/16: Rachel Sage and Jenny Bruce. 4/17: Gavin DeGraw. 4/18: Julian Fleisher and his Rather Big Band. 4/19: Luciana Souza. 4/20: Howard Fishman Quartet. 4/21: The Sugarman Three. 4/22–4/23: Oliver Mtukudzi. • 425 Lafayette St. (212-239-6200).

Knitting Factory
4/26: Baaba Maal; Ari Up. 4/17: Dillinger Four. 4/18: David Liebman Group. 4/19: The Butchies. 4/20: Lake Trout; Cancer Conspiracy. 4/21: Marc Ribot, Elliott Sharp. 4/22: Eyes Adrift. 4/23: Neil Halstead. • 74 Leonard St. (212-219-3055). $.

Maxwell's
4/17: D.J. Vadim. 4/19: Beulah. 4/20: The Hellacopters. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Performance

Danse Lessons

The eighties might be all the rage in big cities like New York and Los Angeles, but they're hardly the musical currency of the Midwest. Just ask Todd Baechle, lead singer of **The Faint** (pictured), an Omaha band that, on albums like *Danse Macabre*, melds greed-decade influences as diverse as the taut funk of Gang of Four and the downcast, atmospheric rock of the Cure. "Gang of Four has a song called 'At Home He's a Tourist,' " Baechle says. "That's how I feel." But it's hard to feel entirely alienated when publications like the Los Angeles *Times* and *Time*, as well as most of the major labels, are singing your praises. Or is it? "Ninety-five percent of the guys who called from the majors couldn't name a single song of ours," Baechle says with a laugh. "And one guy didn't even know the name of the band!" At the very least, the Faint have a plum opening slot on an upcoming tour to look forward to: their kinetic, discofied live show (which includes sparkly lights and mirror balls) will compete with No Doubt's brassy retro-ska at the Roseland on April 17, 18, and 20. (See "Concerts.") E.B.

Small Stages

B.B. King Blues Club & Grill
4/16: The X-ecutioners; the Coup. 4/17–4/18: Cheb Mami. 4/19: Jefferson Starship and Ray Manzarek. 4/20: Cannabis Cup Reggae Band. 4/21: Ricky Skaggs. • 243 W. 42nd St. (212-997-4144).

Bottom Line
4/16: Hot Club of Cowtown; Mary Gauther. 4/17: "Nightbirds: A Celebration of Women in Music" with Dave Carter and Tracey Grammer; Amy Correia; Rebecca Martin. 4/18: Dar Williams; Felix McTeigue. 4/19: Chris Botti; Richard Bona. 4/20: Steve Forbert; Garrison Starr. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
4/17: The Slip. 4/19: Keller Williams. 4/20: Beulah. 4/23: Alkaline Trio. • 6 Delancey St. (212-533-2111).

Fez
Thursdays: Mingus Big Band. Through 5/13: Anthony Rapp. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
4/16: Jars of Clay. 4/17–4/18: Face to Face. 4/19: Zero 7. 4/20: Big Head Todd and the Monsters. 4/21: Kittie. 4/22: Reel Big Fish. • 17 Irving Pl. (212-777-6800).

Mercury Lounge
4/18: Pilot to Gunner. 4/19: David Kolker. 4/23: Iffy. • 217 E. Houston St. (212-260-4700).

Northsix
4/16: Rocking House Winner; The Reunion Show. 4/18: Nels Cline Singers. 4/19: "Organic Grooves." 4/20: Groove Collective. 4/21: Electric Hellfire Club. 4/22: Owls; Need New Body. • 66 N. 6th St., Brooklyn (718-599-5103).

Rodeo Bar
4/16: Gas Money. 4/17: The Black Mountain Marauders. 4/18: Phil Humer. 4/19: Bill Kirchen. 4/20: Cave Catt Sammy. 4/21: Jimmy Nations. 4/22: Western Caravan. 4/23: Miller's Farm. • 375 Third Ave., at 27th St. (212-683-6500).

S.O.B.'s
4/19: Apollo Heights. 4/20: Manhattan Samba. 4/21: Lootpack. 4/22: "La Tropica Monday." • 204 Varick St. (212-243-4940).

The Village Underground
4/16: Naomi; Vered. 4/18: Brothers Past; American Popular. 4/19: The Cassettes; Modey Lemon. 4/20: Moth. 4/22: Hellacopters. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
4/16: Clem Snide. 4/19: Powertrane. • Polish National Home, 261 Driggs Ave., Brooklyn (toll free, 866-468-7619).

Clubs

APT
An apartment-themed lounge with a surprisingly good lineup of hip-hop, soul, and house D.J.'s. Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. 4/19: E-Man spins with Les Alexander. • Opaline, 85 Ave. A (212-726-1322). $10.

Baktun
Mondays: Techno with "Tronic Treatment." Thursdays: Deep house with D.J. Jaymz Nylon. Saturdays: Drum and bass at "Direct Drive." • 418 W. 14th St. (212-206-1590).

Centro-Fly
Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." Sundays: The Chelsea boys sweat out Saturdays toxins at "Drama at Large!" with D.J. Victor Calderone. 4/18: Paul Oakenfold. 4/19: John Acquaviva. 4/20: Hipp-E; Halo. • 45 W. 21st St. (212-627-7770).

★ Club Shelter
After nearly a decade at Vinyl, deep-house weekly "Shelter" has not only found a new home—it *is* the new home. The nightclub formerly known as Speed is now Club Shelter, the centerpiece of which will be D.J. Timmy Regisford's soulful, highly eclectic Saturday-night affair. Other nights bring great drum and bass, house, and techno D.J.'s. • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Groovejet
Mondays: Rock-and-roll classics, New Wave, and punk with D.J. Tommy. Tuesdays: D.J. Sean O'Shea spins deep house. Wednesdays: Techno upstart David Hollands. Thursdays: "Gallery" with D.J. Jackie Christie. Fridays: Drum and bass with "Globesonic." Saturdays: D.J.'s Kimyon, Rich Bourque, and Juan C spin techno and house at "Foundation." • 286 Spring St. (212-929-4780).

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. 4/18: Cheikh Lo. • 515 W. 18th St. (212-627-0404).

Spa
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros

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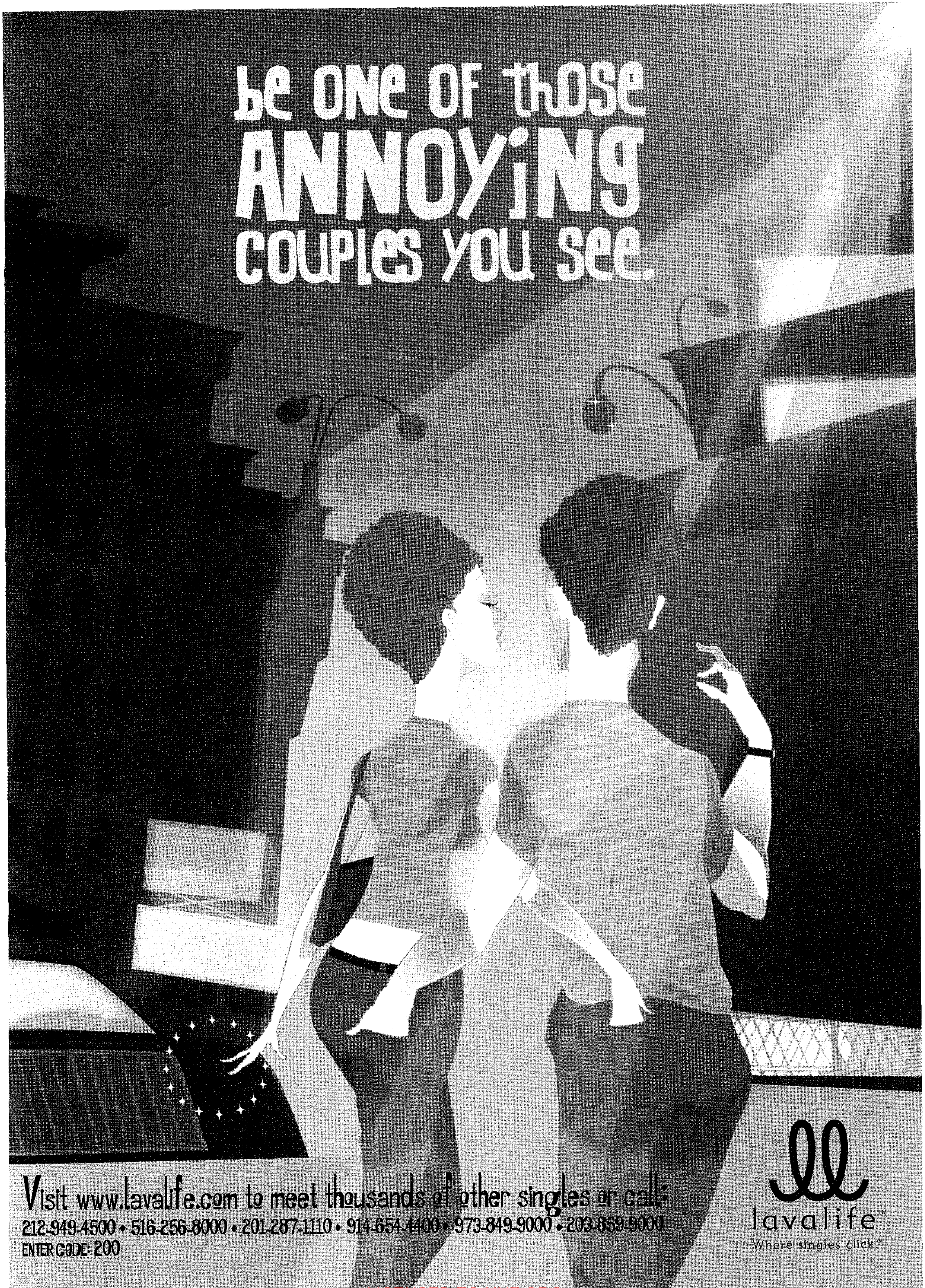
Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH BY DANIELLE ST. LAURENT.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line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

The Mint
Fridays: "Spirit of Ibiza." Sundays: "Candy Store," promoter Derek Corley's hip-hop throwdown, which has already seen the likes of Suge Knight pass through its doors. In the downstairs area, dubbed the "Bass Mint": Mondays, drum and bass with Breakbeat Science D.J.'s DB and Dara. • 225 E. Houston St. (212-475-3200).

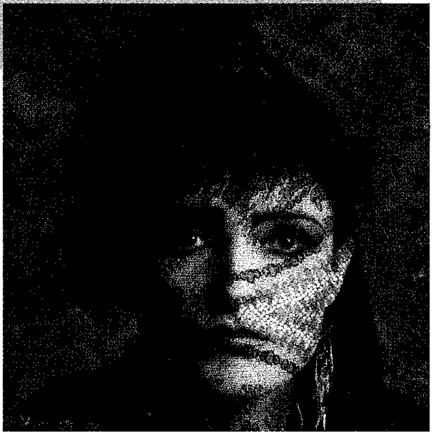
The World
4/13: D.J.'s Sasha and Digweed, giants of the increasingly boring, middlebrow progressive-house scene. • 1501 Broadway (212-398-2563). $40.

Vinyl
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." • 6 Hubert St. (212-343-1379).

In Concert

You'll Dance to Anything By . . .

They're goth icons, sure. But **Siouxsie & the Banshees** (pictured) also made one of the best albums of the late punk era (1980's *Kaleidoscope*) as well as an excellent string of singles ("Hong Kong Garden" and "Christine") and one miraculously well-realized cover ("Helter Skelter"). When they play Roseland on April 19, they'll be joined by the equally great punk-electro duo Suicide, who have inspired everyone from Soft Cell to new New Wavers like Peaches and Crossover. A show not to be missed. (See "Concerts.")



Jazz

Birdland
In April: Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band; Mondays, early: The Scott Whitfield Jazz Orchestra; Mondays, late: Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin; Tuesdays, early: David Ostwald's Louis Armstrong Centennial Band; Tuesdays, late: Duke Ellington Orchestra directed by Paul Mercer Ellington; Fridays: Lew Anderson's All-American Big Band. 4/17–4/20: Holly Hoffman Quartet featuring Ray Brown. • 315 W. 44th St. (212-581-3080).

Blue Note
4/15–4/21: Elvin Jones. • 131 W. 3rd St. (212-475-8592).

Iridium
Monday nights, the Les Paul Quartet holds office hours. 4/16–4/21: Claudia Acuna. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz at Lincoln Center" presents: "Citizen Tain"
With Jeff "Tain" Watts. 4/18–4/20 at 8. • Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St., tenth floor (212-721-6500).

★ "Jazz Insights: The Vocalists"
Music and lecture series hosted by Arnold Jay Smith. 4/16: Ronny Whyte. • New School, 66 W. 12th St. (212-229-5690). $35.

★ "Jazz Salon"
Promoter Steve Hall's jazz series moves from a downtown loft to 18th Street. 4/22: Peter Bernstein/Paul Bollenback Duo. Sets at 7:30 and 9. • The Tonic Restaurant and Bar, 108 W. 18th St. (212-929-9755). $40, includes wine and beer.

★ Jazz Standard
4/16–4/21: Donal Harrison Quartet. Sets at 7:30 and 9:30. • 116 E. 27th St. (212-576-2232).

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
In April: Gary Bartz Ensemble. The Rose Center is open until 8:45. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday from 5:45 to 6:45 and 7:15 to 8:15. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke
Sundays in April: Chris Washburne and Syotos. Mondays: Jam Session with John Farnsworth. Tuesdays: "Hammond B3 Organ Grooves." Wednesdays: Hot Pants Funk Sextet Plus One. Thursdays: Jim Rotondi and David Hazeltine's Electric Band. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic
Sundays: "Klezmer Sundays." 4/16: Ned Rothenberg. 4/17: Frank Lacy. 4/18: Susie Ibarra. 4/19: Carla Bozulich and Friends. 4/20: AALY Trio. • 107 Norfolk St. (212-358-7503). $.

Comedy

Carolines on Broadway
Mondays, "New Talent Night," hosted by Eddie Brill. 4/16: Dave and Bryan College Showcase. 4/17: "The Biggie Show." 4/18: Mike Robles. 4/19–4/21: Dave Chappelle. • 1626 Broadway, nr. 49th St. (212-757-4100). $12.50–$24.50, two-drink minimum.

Comedy Cellar
4/14–4/21: Colin Quinn; Billy Burr; Tom Papa; Godfrey; Kevin Brennan; Jim Norton; Greer Barnes. • 117 MacDougal St. (212-254-3480).

Dangerfield's
4/15–4/21: Steve Marshall; Sam Greenfield; Jim Norton; Nancy Redman; Richie Byrne. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., nr. 61st St. (212-593-1650).

Cabaret

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. 4/16–5/4: James Naughton. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Don't Tell Mama
Thursdays at 6: "Seth's Broadway Chatterbox." Fridays at 8: "The Next Big Broadway Musical!" Fridays at 10:30: Gay and Lesbian Comedy Fest. Saturdays at 8 and 11: "Poole Party!" Saturdays at 9:30: "Gashole: A Tribute to the 70s." • 343 W. 46th St. (212-757-0788). $.

★ Feinstein's at the Regency
Through 4/20: Lillias White in "From Shubert Alley to Jazz Alley." Tuesday through Saturday. Two shows on Friday and Saturday; cover $60 per show. The food-and-beverage minimum is $40 per person at all 8:30 shows and is $25 per person for the show at 11. • 540 Park Ave. (212-307-4100 or 212-339-4095).

Judy's
4/16: Ricky Ritzel. 4/17: Marcus Kettles. 4/18: Debbie Lesser. 4/19: Diana Templeton. 4/20: Judy Kreston and David Lahm in "Medleyfyin." 4/21: Audrey Lavine. 4/22: Rick Peets. 4/23: Ricky Ritzel in "If You Were Wondering." • 169 Eighth Ave., nr. 18th St. (212-929-5410).

★ Neue Galerie New York
A new cabaret series that's off to a promising start; the first night featured Ute Lemper. 4/12: Sanda Weigl, with Anthony Coleman, piano. 4/19 and 4/26: Theo Bleckmann, with Kirk Nurock, piano. • 1048 Fifth Ave., at 86th St. (212-628-6200).

Onstage

Come With Them

Even if their new album, *Come With Us*, does little but expand on dance-music obsessions like gauzy, electro-accented house and cacophonous big-beat, **The Chemical Brothers** (pictured) can still really rock the house live. When the two Mancunians play the Hammerstein Ballroom on April 16, expect a mash-up of their cut-and-paste anthems like "Song to the Siren" and "Private Psychedelic Reel" as well as some dizzying video installations. (See "Concerts.")

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PHOTOGRAPHS: TOP, JAY BLAKESBERG/RETNA LTD.; BOTTOM, MICK ROCK.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

Stephen Gosling, Piano
Eclectic program includes Busoni's *Indianisches Tagebuch* (Indian Diary); Stravinsky's *Piano-Rag-Music*; Nancarrow's *Tango?*; Bach; Brahms; and Villa-Lobos. 3/16 at 2. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $10.

Guarnieri String Quartet
Lukas Foss's String Quartet No. 5 has its New York premiere, with a Mozart piano quartet and a Dvořák work, too. 4/17 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $27.50–$37.50.

★ New York Philharmonic
Riccardo Muti conducts Verdi's *Requiem* featuring the Westminster Symphonic Choir, bass Samuel Ramey, and other soloists. 4/17, 4/19–4/20 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $25–$88.

★ Orchestra of St. Luke's
All-Tchaikovsky program features Christian Tetzlaff in the Violin Concerto in D Major; also, Symphony No. 6 (*Pathétique*). 4/18 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $20–$74.

★ The Takács String Quartet
With poet Robert Pinsky, presents the love poetry of Jonson, Dickinson, Frost, Virgil, Donne, Yeats, et al., set to music by Janácek, Barber, and Britten. 4/18 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $35.

Paul Galbraith, Guitar
Performs solo works by Couperin, Bach, Debussy, Ibert, and Lennox Berkeley on his custom-built eight-string guitar. 4/20 at 8. • 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $30.

Australian Chamber Orchestra
Wraps up U.S. tour with Haydn's Symphony No. 22, (*The Philosopher*), Peter Sculthorpe's new String Sonata No. 2, Bartók's *Divertimento*, and a Mozart piano concerto. 4/21 at 2. • Alice Tully Hall, Lincoln Center (212-721-6500); $40.

"Traveling the Silk Road"
Carnegie Hall–sponsored free series continues with the Bukharan Jewish folk and classical music of Ensemble Maqam. 4/21 at 3. • Queens Borough Public Library, Flushing branch, 41-17 Main St. (718-990-8549); free.

★ Murray Perahia, Piano
The pianist's only New York recital includes Beethoven's 32 Variations on an Original Theme in C minor, Schubert's Sonata in B-flat major, and, of course, ballades, mazurkas, and études by Chopin. 4/21 at 2. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $24–$102.

★ "Shostakovich & Rostropovich"
Mstislav Rostropovich leads the London Symphony in three all-Shostakovich concerts marking the conductor's 75th birthday and long friendship with the composer. Cello Concerto No. 1 features Dennis Shapovalov; Symphony No. 11, 4/21 at 3. Concerto for piano, trumpet, and strings features pianist Garrick Ohlsson; Symphony No. 8, 4/22 at 7:30. Excerpt from the music to *Hamlet*; Symphony No. 7, 4/24 at 8. • Avery Fisher Hall, Seventh Ave. at 57th St. (212-721-6500); $29–$52.

"Songs of Billie Holiday"
Performed by Broadway's Oleta Adams, Alan Cumming, Lea DeLaria, Jimmy Scott, the Terence Blanchard Quintet, and others. 4/22 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $21–$79.

Opera

★ Metropolitan Opera
Britten's *A Midsummer Night's Dream* opens 4/22. *Lulu* and *Falstaff* close 4/20. *Il Barbiere di Siviglia* and *Sly* are also onstage; call for details. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

★ New York City Opera
Sousa's *The Glass Blowers* opens 4/16. (See box.) *Tosca* and the new production of Handel's *Agrippina* run, too. Call for details, or visit www.nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); $25–$98.

★ Dutch National Opera
BAM's Monteverdi cycle continues with *L'Incoronazione di Poppea*, set in the Roman Empire during the reign of Nero; with Baroque ensemble Les Talens Lyriques. 4/16 and 4/19 at 7; 4/21 at 2. • Brooklyn Academy of Music, Harvey Theater, 651 Fulton St. (718-636-4100); $35–$95.

Amato Opera
Final weekend of Verdi's *Rigoletto*: 4/19–4/21. • Amato Opera, 319 Bowery (212-228-8200); $28.

Rediscovery

March of the Falsettos

This time of year, we don't usually hear much from John Philip Sousa. The March King's best-known pieces, like *The Stars and Stripes Forever*, are often relegated to Fourth of July fireworks, high-school football games, the odd inauguration. But starting Tuesday, City Opera will be putting on the long-lost operetta **The Glass Blowers**, in a co-production with the small-but-mighty Glimmerglass Opera, in Cooperstown, where it first reappeared in July 2000. When it premiered in 1913, the piece opened and closed quickly, and this version, conducted by the Eos Orchestra's Jonathan Sheffer, had to be pieced together from scraps of the original libretto and score. Director Christopher Alden calls it "an amazing kind of missing link in the line from Gilbert and Sullivan and Offenbach to Broadway musicals." True to form, Sousa infused the work with patriotism, using ragtime, vaudeville, and hymns, along with madrigals, waltzes, and ballet, and set it during the Spanish-American War (a bunch of Manhattan high-society types head to Cuba to do their part for the war effort). "It's very unexpected," says Alden, citing its "pointed political satire—a lot of which still is so timely, oddly, in its own way." (See "Opera.") A.Z.

DiCapo Opera
Presents Pietro Mascagni's rarely heard *L'Amico Fritz*. 4/19 and 4/20 at 8; 4/21 at 4. Also, 4/26–4/28. • Dicapo Opera Theatre, 184 E. 76th St. (212-288-9438); $40.

"Rodgers and Hart's Dearest Enemy"
See "Theater: Off-Off Broadway." 4/19–4/21. • F.I.T., 227 W. 27th St. (212-243-6281); $17–$28.

Opera Orchestra of New York
Season ends with Donizetti's little-performed *Marino Faliero*, a story about—what else?—adultery, betrayal, and death, led by Eve Queler. 4/21 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-799-1982); $23–$100.

Dance

★ Ballet Tech
Eliot Feld's company presents four world premieres, including *Skandia*, featuring four couples dancing to Nordic folk music; *Pianola*, set to piano rolls by Conlon Nancarrow; and *Lincoln Portrait*, a celebration of diversity set to Aaron Copland. Also, the 1967 *At Midnight*, set to Mahler. Through 5/5. Call for details. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $25.

★ Lucinda Childs
Solos, a retrospective of the choreographer's career in experimental dance, ranges from the 1979 *Dance #4*, scored by Philip Glass, to last year's *Underwater*, created for the Robert Wilson–Glass work *White Raven*. Through 4/20. Call for details. • The Kitchen, 512 W. 19th St. (212-255-5793); $25.

National Ballet of Spain
Sixty-five dancers, musicians, and singers perform *Estampío*, based on a flamenco dance, *Concierto de Aranjuez*, dedicated to Spanish composer Joaquin Rodrigo, and other works. 4/18–4/20 at 8; 4/21 at 2. • City Center, 55th St. bet. Sixth and Seventh Aves. (212-581-1212); $30–$60.

Nrityagram Dance Ensemble
Indian classical dance troupe presents *Sri: In Search of the Goddess*, fusing traditional and modern elements of Odissi dance, originally performed as a sacred ritual for the gods. 4/20 at 8 and 4/21 at 7. • Symphony Space, Broadway at 95th St. (212-864-5400); $25–$30.

★ The Washington Ballet
Presents *Journey Home*, a collaboration with the fabulous a cappella ensemble Sweet Honey in the Rock. Program also includes Twyla Tharp's *Brief Fling*. 4/20 at 8. • Brooklyn Center for the Performing Arts, Walt Whitman Theater, Brooklyn College (718-951-4500); $35–$40.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

PHOTOGRAPH BY GEORGE MOTT.

TheMix

Edited by Boris Kachka

Radio Highlights

Richard Bausch
William Hurt reads the author's story "Valor" before Bausch himself comes on to talk about his life and work on this broadcast of "Selected Shorts." • 4/20 at 3 P.M., WNYC, 820 AM; 4/21 at 4 P.M. WNYC, 93.9 FM.

Richard Ford
The Pulitzer Prize–winning author talks to the eponymous host of "The Lewis Burke Frumkes Show" about his new story collection, *A Multitude of Sins*. • 4/21 at 8 P.M. WPAT, 930 AM.

Shakespeare-Inspired Music
On the Bard's 438th birthday, related work by Tchaikovsky, Prokofiev, Mendelssohn, Dvorák, Berlioz, and many others pays tribute to his enormous worldwide influence. • 4/23, 9 A.M. to 7 P.M. WQXR, 96.3 FM.

Lectures and Panels

"Financing Conservation"
Scientists participate in a panel on how best to use the market and forge public-private partnerships to help the environment. • 4/16 at 6 P.M. Columbia University, Schapiro Building, 530 W. 120th St. (212-854-1754); free.

"Publishing Predictions"
Publishers Weekly editor-in-chief Nora Rawlinson joins seven others from houses big and small to discuss the industry's future over the Algonquin round table. • 4/17 at 6 P.M. Algonquin Hotel, 59 W. 44th St. (212-764-7021); $35.

"Israel in the Eyes of the World"
As perceptions of the Jewish state shift, David Margolick moderates a discussion among fellow journalists—Amy Wilentz, Banny Avni, and Natan Guttman—on Israel's actions and reputation. • 4/17 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $12, $15 at the door.

Yeats and America
Oxford professor Roy Foster, author of the first volume of *W. B. Yeats: A Life*, delivers the lecture. • 4/18 at 7 P.M. One Washington Mews (212-998-3850); $5.

Elie Wiesel and Mario Cuomo
The Nobel Peace Prize–winning author and humanitarian talks to the former New York governor in a panel titled "God—Personal Thoughts," in which both will discuss their personal faiths with moderator Rabbi David Woznica. • 4/18 at 9 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

It Happened in Manhattan
Authors Harvey Frommer and Myrna Katz Frommer talk about their latest book, *It Happened in Manhattan: An Oral History of Life in the City During the Mid-Twentieth Century*. • 4/20 at 2 P.M. Heiskell Library for the Blind and Physically Handicapped, 40 W. 20th St. (212-206-5400); free.

"*Nuestro Cine:* Latino Immigrant Stories"
Following screenings of films by Alex Rivera, Bernardo Ruiz, Felipe Galindo, and Claudia R. Amaya, the filmmakers discuss their own experiences and inspirations. • 4/20 at 2 P.M. Langston Hughes Community Library, 100-02 Northern Blvd., Corona (718-651-1100); free.

The Dalai Lama
His Holiness talks about "A Human Approach to World Peace" with ticket-holders willing to show up an hour and a half before he begins—for security reasons. • 4/21 at 3:30 P.M., show up by 2 P.M. Radio City Music Hall, 1260 Sixth Ave., at 50th St. (212-307-7171); $18.50–$53.50.

George Soros
CNN's Jeff Greenfield interviews George Soros about his numerous philanthropies. • 4/21 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

John Ashbery and Larry Rivers
The poet and painter talk about the lives of their colleagues in a panel with art-history professor Diane Kelder and New York *Times* art critic Roberta Smith. • 4/22 at 6:30 P.M. The Graduate Center, CUNY, 365 Fifth Ave., at 34th St. (888-NYT-1870); $20.

The Written Word

Harold Bloom and José Saramago
The famous literary theorist talks to the Nobel Prize–winning Portuguese writer about all sorts of things. • 4/16 at 6:30 P.M. Celeste Bartos Forum, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

Chloe Hooper
The author reads from her gripping novel, *A Child's Book of True Crime*, and answers questions. • 4/16 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Margaret Atwood and Marilyn French
Acclaimed novelist Atwood has a conversation with Marilyn French, a novelist and prominent feminist critic. Atwood also reads alone later in the week. • 4/17 at 6:30 P.M. Celeste Bartos Forum, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10. Reading: 4/19 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Selected Shorts: "Startling Visions"
Actors Ken Leung, Jacqueline Kim, and Mark Nelson read vivid stories from Haruki Murakami, Ana Menéndez, and Thane Rosenbaum. • 4/17 at 6:30 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $20.

Nothing Makes You Free
Contributors to the collection of writing by descendants of Holocaust survivors read along with the editor, author Melvin Jules Bukiet. • 4/17 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Hari Kunzru
The author of the new novel *The Impressionist* reads from his work. • 4/17 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Galway Kinnell and Alberto Blanco
A poetry reading explores the links between U.S. and Latin American poetry • 4/18 at 6 P.M. The Americas Society, 680 Park Ave., at 68th St. (212-249-8950, ext. 369); free.

Philip Schultz
The poet and founder of the Writers Studio reads from his new collection, *The Holy Word of Praise*, along with five top students from studio classes. • 4/18 at 7 P.M. Village Community School, 272 W. 10th St. (212-255-7075); $3.

John Simon
New York's very own drama critic discusses his latest essay collection, *Dreamers of Dreams*, about favorite poets through the ages. • 4/18 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

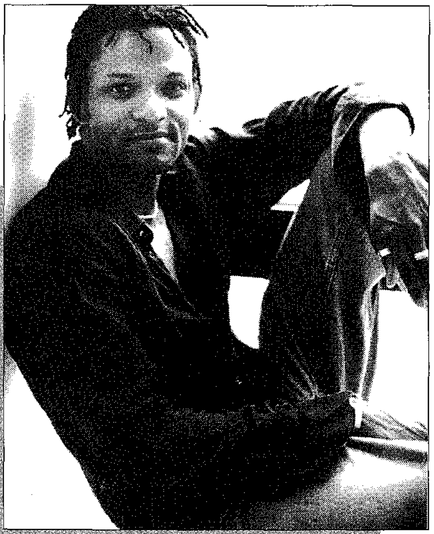
Jonathan Safran Foer
The wunderkind reads from his critically acclaimed first novel, *Everything Is Illuminated*, after an introduction by Liev Schreiber. • 4/18 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Kazuko Shiraishi
The revered and influential Japanese poet reads with jazz accompaniment by trumpeter Itaru Oki. • 4/19 at 6:30 P.M. Japan Society, 333 E. 47th St. (212-752-3015); $10.

Nicholas Christopher
The poet-novelist reads from his novel, *Franklin Flyer*, with Nani Power on Sunday and by himself Tuesday. • 4/21 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free. 4/23 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Laura Blumenfeld
The journalist and author of *Revenge: A Story of Hope* talks about her book. • 4/22 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Where Books Fall Open
An anthology of poems accompanying sixteen of the



PHOTOGRAPH BY CHRISTOPHER BEANE.

In Print

Class Act

Brian Keith Jackson's first career move, as an underage Louisiana college student, was to sneak into Atlanta clubs and try out his stand-up routine. It didn't take. "At the time," says Jackson, "Eddie Murphy was really big. I didn't want to be vulgar, but people expected that from a black comic." Now 34, Jackson has just published his third novel, *The Queen of Harlem* (Doubleday; $22.95), but he first came to New York to be an actor—another field where his race came into play. "If you weren't on *The Cosby Show*, then you had to play a crackhead," says Jackson, "and I had the *Cosby* kind of experience, but that was already cast." In *The Queen of Harlem*, Mason Randolph, a straitlaced young southern black man, moves uptown and adopts the name Malik, inventing a hard personal history to match. It has the accessible, semi-autobiographical quality of a debut novel. But Jackson's first book was his greatest stretch: *The View From Here* depicted a southern black mother's struggle against poverty, narrated by the unborn baby in her womb. Jackson soon found himself shrugging off flattering comparisons to Toni Morrison and Alice Walker. "Who else were they going to compare me to? There aren't really a thousand people out there," says Jackson. Though he still bristles at what others expect of him as a black artist, the isolation of writing makes them easier to ignore. "When you're in the moment, you're not thinking about where this stands in the realm of literature or the political movement. Publishing this—that's political. The written word is political." B.K.

Happening

Volume Sales

So you never cracked that beautiful first edition of *Finnegans Wake* your uncle gave you for high-school graduation? That could work in your favor this weekend at the book world's answer to *Antiques Roadshow*—five free appraisals are included with admission to the forty-second annual **New York Antiquarian Book Fair** (April 19 to 21; books appraised Sunday). If the appraisal leaves you feeling flush, browse freely among nearly 200 international dealers, whether for a $1.5 million collection by British naturalist John Gould or a comparatively ordinary (if juicier) first edition of *The Maltese Falcon* (pictured, $65,000). (See "Events.")

artist Bascove's paintings is read by contributors Vickie Karp and David Lehman. • 4/22 at 7:30 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Nora Okja Keller and Jessica Hagedorn
Two Asian-American writers read—the Korean-Hawaiian Keller from *Fox Girl,* the Philippines-born Hagedorn from a work-in-progress. • 4/22 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

Salman Rushdie
In an appearance long postponed due to September 11, Rushdie talks to Francisco Goldman about his craft and later reads from his novel *Fury*. • 4/23 at 7 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $35.

Special Events

Tours

"Revisiting Brooklyn's Great Theaters"
Theater historian Cesar del Valle leads a trip through downtown Brooklyn, which until the sixties had a thriving theater scene. • 4/20 at noon. Meet in front of the Brooklyn Academy of Music, Lafayette Ave. at Ashland Pl., Brooklyn (718-230-2780); $12.

Chelsea
The newish art scene is the focus of a tour through the architecturally, historically, and culturally rich neighborhood. • 4/20 at 1 P.M. Meet at the General Theological Seminary, Ninth Ave. at 20th St. (212-242-5762); $12.

Broadway Urban Hike
Wear very comfortable shoes for a twenty-mile trip along the former Indian trading road—from the Battery straight up through Times Square, Inwood, and up to Van Cortlandt Mansion, the oldest residence in the Bronx. • 4/21, 9 A.M. to 6 P.M. Call 212-415-5500 for reservations and meeting place; $25.

Benefits

"Under One Roof"
The Brooklyn Arts Exchange throws a benefit show including a wide range of theater, video, and dance from the organization's diverse roster of artists. • 4/20 at 7:30 P.M. Brooklyn Music School, 126 St. Felix St., Brooklyn (718-832-0018); $25 to $50.

Benefit Sonoma Wine Tasting
The Sonoma County Wineries Association's grand tour stops here, offering a taste of 40 California vineyards that benefits the Starlight Children's Foundation for seriously ill children. • 4/22 at 6:30 P.M. Hilton New York, 1335 Sixth Ave., at 53rd St. (212-354-2878); $60.

Roundabout Spring Gala
The Roundabout Theatre Company presents its inaugural Jason Robards Award to Christopher Plummer, with Whoopi Goldberg hosting and guests ranging from Julie Andrews to Liam Neeson. • 4/22 at 6:30 P.M. Cipriani, 110 E. 42nd St. (212-719-9393); $750 and up.

"Love Letters to America"
Rosie Perez hosts a benefit for the arts-education group Working Playground, in which participants including Edie Falco, Philip Seymour Hoffman, and Jerry Stiller read from students' poetry and for which others like William Wegman and Kenneth Cole auction their American-flag designs. • 4/22 at 6:30 P.M. American Airlines Theatre, 227 W. 42nd St. (212-479-7709); $200.

"Live From Lincoln Center" 25th Anniversary
The television series celebrates with a performance, giant-screen montage, dinner, and dancing hosted by Plácido Domingo and Beverly Sills. • 4/22, cocktails 6:30 P.M., performance 7:30 P.M. New York State Theater, Lincoln Center, Broadway at 63rd St. (212-875-5316); $1,000 to $2,500.

Exhibit

"Missing: Streetscape of a City in Mourning"
An exhibit documenting the city's emotional response in the aftermath of September 11 (via photos, audio, and video from firehouses to Union Square) opened on the six-month anniversary. • Through 6/9. New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

Events

New York Antiquarian Book Fair
Almost 200 dealers turn out to exhibit their wares at the forty-second annual fair of old books. The three-day pass includes admission to the gala preview Thursday evening. (See box.) • Preview 4/18, 5 to 9 P.M. Fair 4/19, noon to 8 P.M.; 4/20, to 7 P.M.; 4/21, to 5 P.M. Park Avenue Armory, Park Ave. at 67th St. (212-777-5218); $15 daily, $35 full pass.

Central Park's Earth Day
The Central Park Conservancy keeps environmentalism alive in the age of Bush with nature drawing, composting demonstrations, and special talks and tours introducing birds of prey, the art of orienteering, and the (nonhuman) nighttime mysteries of the Ramble. • 4/21, noon to 4 P.M. Henry Luce Nature Observatory at Belvedere Castle, mid-park at 79th St. (212-772-0210); free.

Sports

Concern for the Human Race 5K Run/Walk
This fun run benefits Concern Worldwide USA, which educates children in developing countries. A party follows with a complimentary buffet and entertainment for the runners. • 4/20 at 10 A.M. Central Park, East Dr. and 86th St. (800-59-CONCERN); preregistration $20 individual, $15 team; day-of $25 individual, $20 team.

Multiple Sclerosis Walk in Manhattan
Displaced from its usual start and finish line (WTC plaza), this walk to combat the so far incurable disease has moved to South Street Seaport—the first event of its size (6,000 people) downtown this spring. Mayor Bloomberg and Bill Pullman will emcee the start. Three routes travel across Chinatown, Little Italy, and the Brooklyn Bridge. • 4/21 at 10:30 A.M. South Street Seaport, Pier 17 at South and John Sts. (212-463-7787); free.

PHOTOGRAPH COURTESY OF PETER STERN.

Solutions to last week's puzzles

C	R	Y	P	T	I	C	■	M	I	L	K	S	O	P
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Edited by Susan Avery

Children's Events

Laughing Aloud, in Silence
Give the kids an appreciation of the silent-film era. The New-York Historical Society's Silent Clowns Film Series includes live keyboard accompaniment and a Q&A. (See box.) • 4/21 and 4/28 at 2 P.M.; New-York Historical Society, 2 W. 77th St. (212-969-0968 or www.silentclowns.com); $7 for grown-ups, $5 for kids 11 and younger.

Walking Dogs
Want a walk-on role in the upcoming *Blue's Clues Live Birthday Party* at Radio City? Come down to Toys "R" Us in Times Square dressed as your favorite character from the show for a chance to audition. Blue and cupcakes are the enticements. Kids 2 through 8 only, please. • 4/18 from 10 A.M. to 1 P.M.; Toys "R" Us, Broadway at 44th St. (646-366-8855); free.

Dragon Tails
Papageno Puppet Theater presents *Puff the Magic Dragon*. Peter, Paul, and Mary song included. • Fridays, Saturdays, and Sundays through 5/26 at 11:30 A.M. and 2 P.M., 462 Columbus Ave., nr. 82nd St. (212-874-3297); $7.

Serious Coin
If there was ever a reason to hang out with the United States Treasury Department, this is a good one. The Treasury invites high-schoolers to participate in a free financial-literacy workshop to learn about saving, investing, and handling credit. Breakfast provided. Space is limited. Preregistration required. • 4/17 from 9 A.M. to 12:30 P.M., the Interchurch Center, 475 Riverside Dr., nr. 119th St. (212-264-2436); free.

Sea Me
Celebrate Earth Day at the New York Aquarium's version—Ocean Day. Aside from the fishy exhibits, kids will learn about the aquarium's Living Seascape program, which works on conservation issues. Day's activities include making fish prints, bookmarks, and buttons, as well as storytelling and games. • 4/21 from 1 to 4 P.M.; New York Aquarium, Surf Ave. and W. 8th St., Coney Island (718-265-FISH or www.nyaquarium.com); $11 for grown-ups, $7 for kids.

Monster Ink
In *The Perfect Monster*, Sybil feels invisible at school and channels her energies into creating monsters in her laboratory. When the ideal monster emerges, the story takes some fun twists and turns. From TadaYouth Theater. • Weekends through 5/5; Tada Theater, 120 W. 28th St. (212-627-1732, ext. 60, or www.tadatheater.com); $15 for grown-ups, $6 for kids 15 and younger.

Teddy Bear Repair
If your Teddy has a bellyache, broken arm, or any other medical complaint, the staff at New Jersey's Englewood Hospital & Medical Center is there to come to the rescue. At the Teddy Bear Emergency Room, kids will get to know how a hospital works in a nonthreatening, even entertaining manner. They can also be fingerprinted and photographed by local police, take a tour of an ambulance, and learn some safety tips. Sponsored by Russ Berrie and Company. • 4/21 from noon to 3 P.M.; Englewood Hospital & Medical Center, 350 Engle St., Englewood, N.J. (201-894-3124); free.

Hey, It's Franklin
It's Franklin's birthday, and everyone is invited. Join the celebration at the Scholastic Store to meet the famous turtle, hear a story, sign his birthday card, and get some goodies. • 4/20 from 3 to 5 P.M., Scholastic Store, 557 Broadway, nr. Spring St. (212-343-6166 or www.scholastic.com/sohostore); free.

Chapin and CMOM
Just Kidding, the performing-arts series from the newly renovated Symphony Space, returns with folk singer-treehugger Tom Chapin in a kiddie songfest, followed by a walk to the Children's Museum of Manhattan for an environmental-collage art workshop. • 4/21 at 11 A.M. and 2 P.M.; Symphony Space, 2537 Broadway, nr. 95th St. (212-864-5400 or www.symphonyspace.org); $10–$14. Admission to art workshop at the Children's Museum of Manhattan, 212 W. 83rd St., is $4 with Symphony Space ticket stub.

Happening

Silence Is Golden

As a bar mitzvah boy back in 1975, Ben Model was given a copy of *The Silent Clowns*, a book about Buster Keaton, Charlie Chaplin, and other silent-film stars written by the late New York *Times* theater critic Walter Kerr. Soon after, a junior-high-school social-studies assignment led Model to seek out those films. Hearing a rumor that Kerr, an avid collector of old 16-mm. films, lived in his own Larchmont neighborhood, the teenager composed a polite letter, which led to an invitation by the sociable critic for a series of fireside viewings. Meanwhile, in Scarsdale, another young lad was coming up in the same way, surrounded by his great-grandfather's silent-film collection. Years later, the two met when Model was playing piano accompaniment to the silent films showing at the Museum of Modern Art. Now they're in it together, with the **Silent Clowns Film Series** at the New-York Historical Society, which features full-length and short silent comedies (pictured, W. C. Fields from *It's the Old Army Game*). Model composes his original scores to accompany the films, and his partner, Bruce Lawton, does the historical stuff. Can something so dated hold kids' attention in the Age of GameBoy? "The parents don't think so. They're pretty surprised when the kids jump right in," says Model. "Their screams of laughter even drown out the accompaniment. They *always* get the joke." (See "Children's Events.") S.A.

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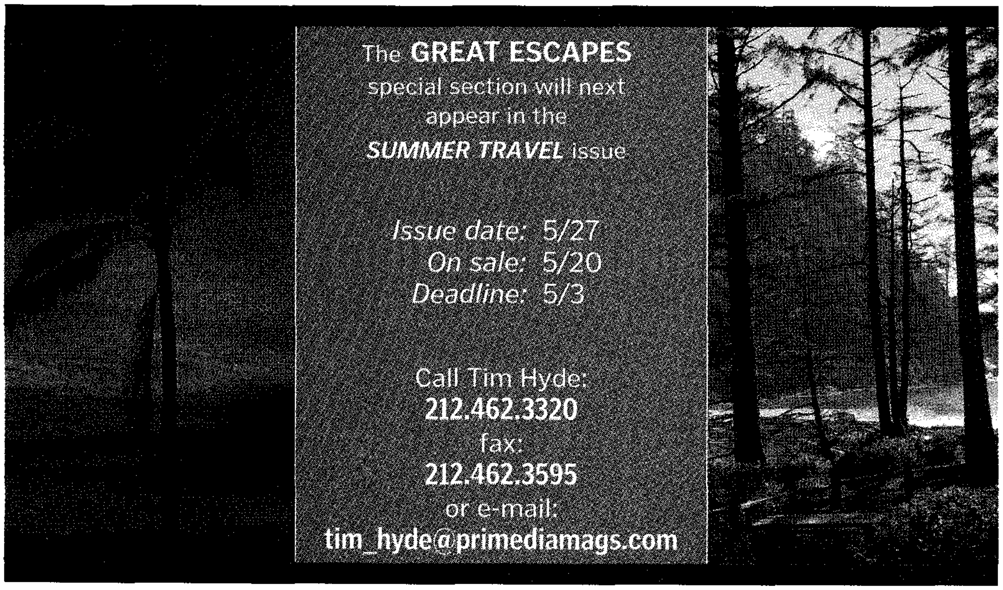

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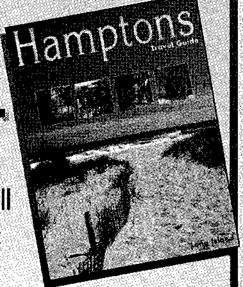

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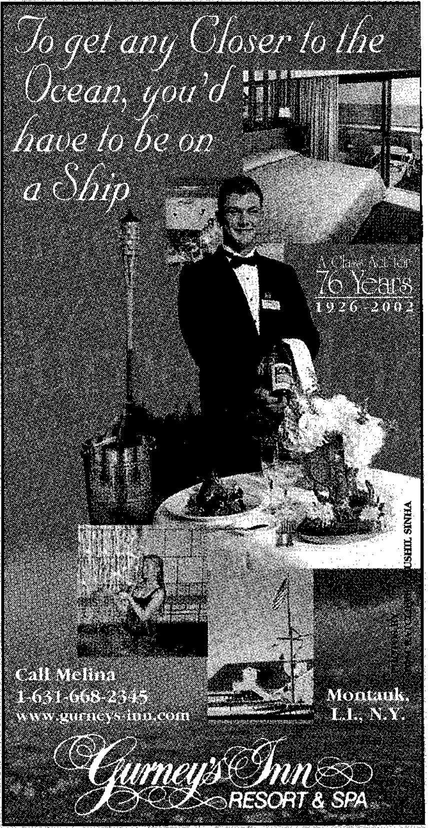

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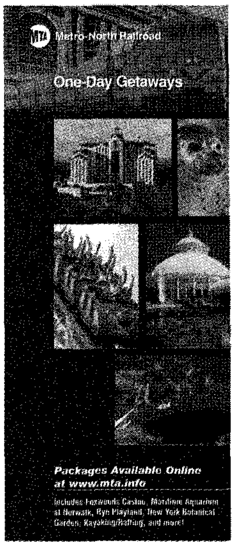
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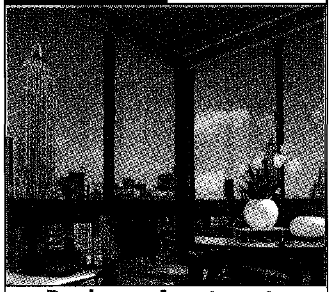

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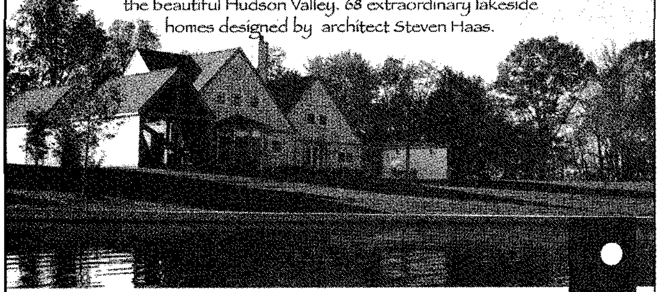

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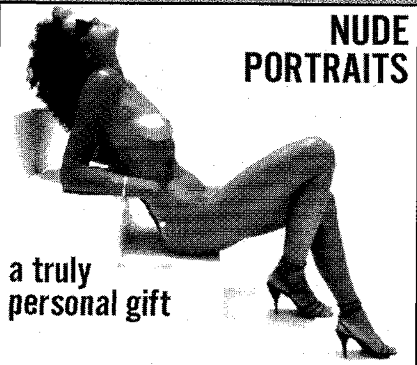

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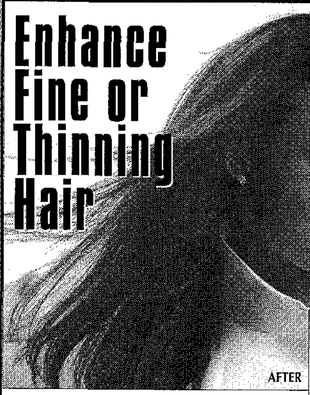

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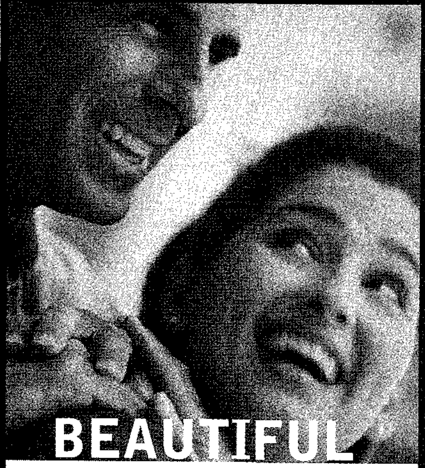

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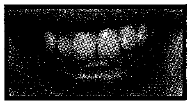

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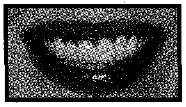

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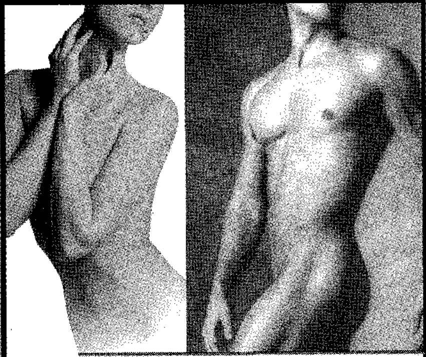

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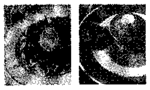

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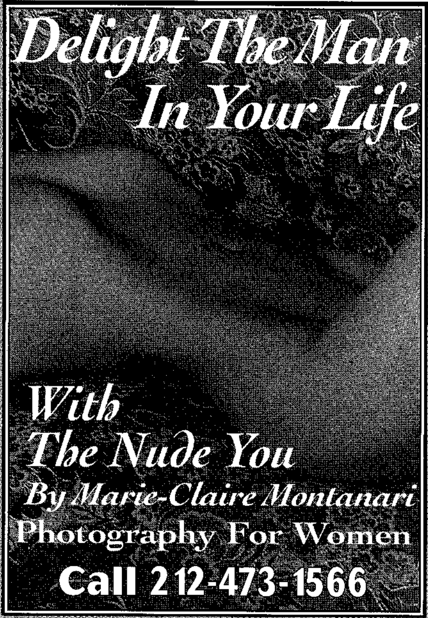

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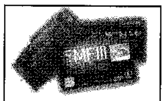

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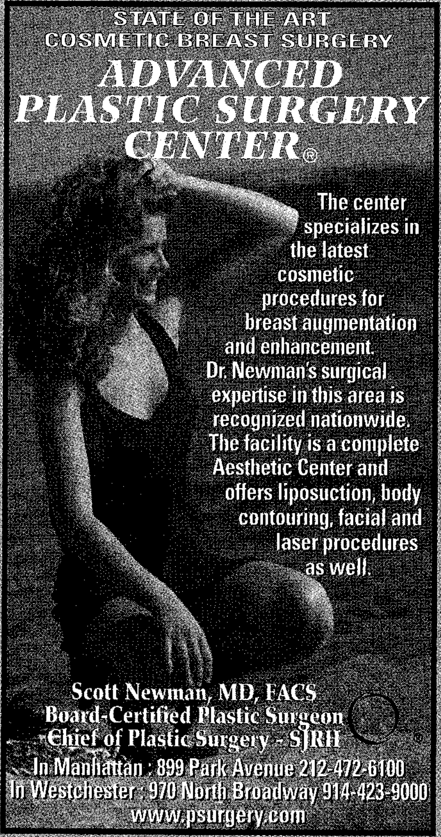

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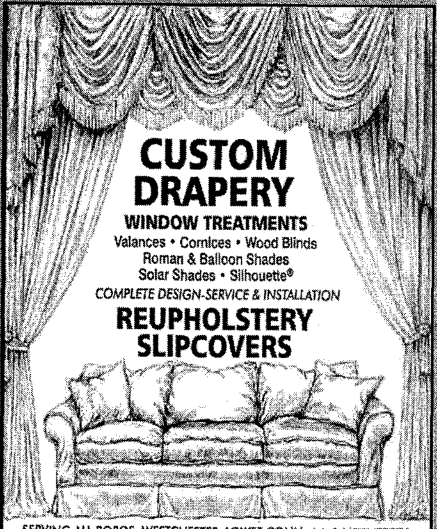

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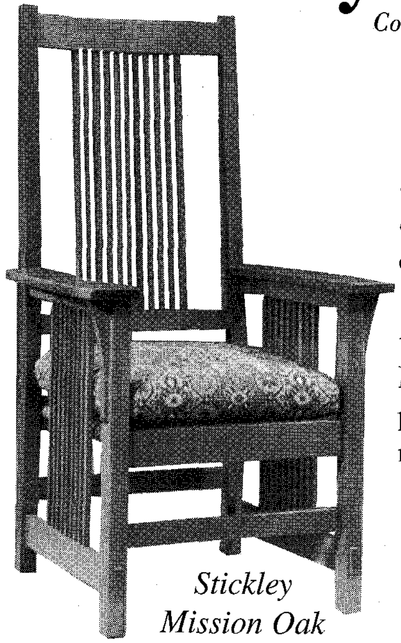

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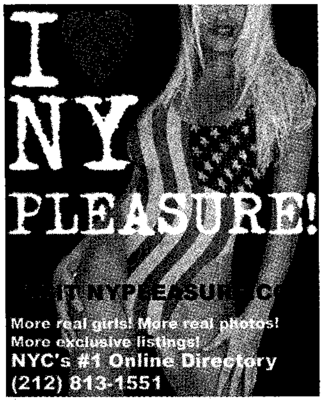
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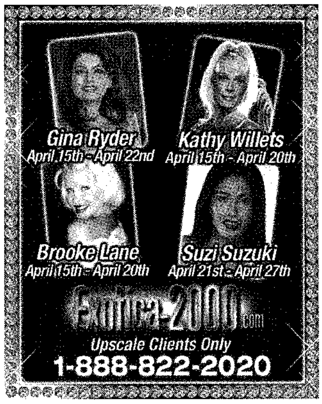
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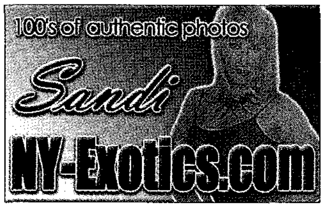
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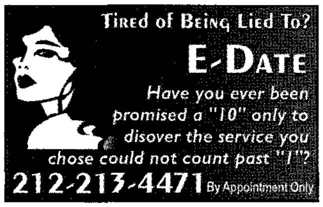
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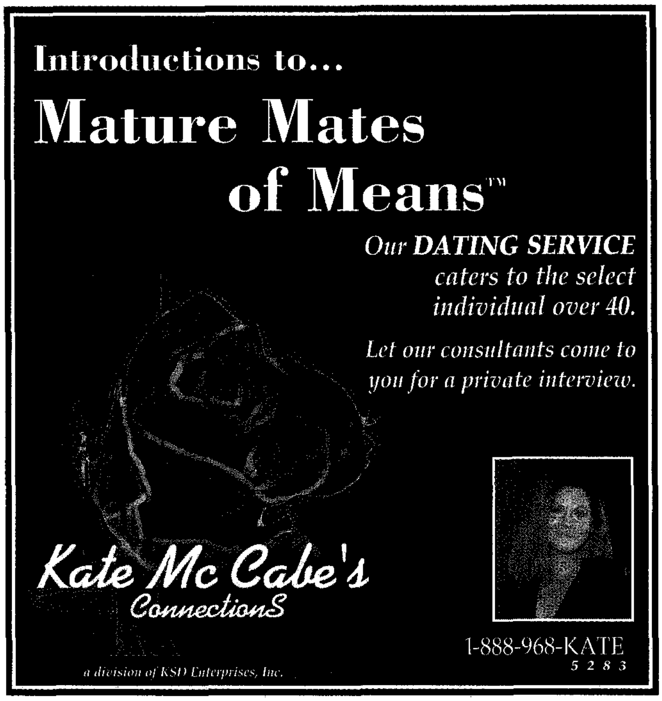

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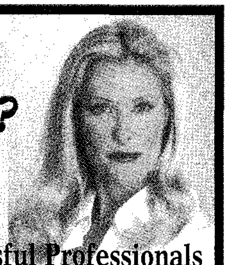

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Central NJ—Pretty girl looking for outgoing man who will make me laugh - and it won't hurt if he's tall, dark and handsome, 40-55, nonsmoker. Photo. 2256✉☎

Attractive Catholic Lady—Financially secure, seeks cultured gentleman, fit, trim, nonsmoker, 5'8"-5'11", clean-shaven, who loves laughter, romance, the arts. Baseball a plus. 65-75. Photo. 2244✉☎

Very Attractive, Funny, Bright—Renaissance, almost academic-type man: psychoanalyst, musician, writer, researcher, black belt. Looking for very pretty, bright, at-peace, Renaissance, academic-type woman, early to mid 50s. Object: academic research. Just kidding. Picture, please. Northern NJ. 2250 ✉

Renaissance Woman—Gay white female, 48, Ivy-educated. Enjoys skiing, golf, books and ballet. Seeks same, 40 plus, for fun, talks, more? Note/photo. 2225 ✉☎

Soul Mate Wanted—Attractive, intelligent, fun-loving, adventurous Jewish female, 58, seeks kind, active, educated, honest male soul mate, 57-65, to share a lifetime of friendship, joy, laughter and love. 2249 ✉☎

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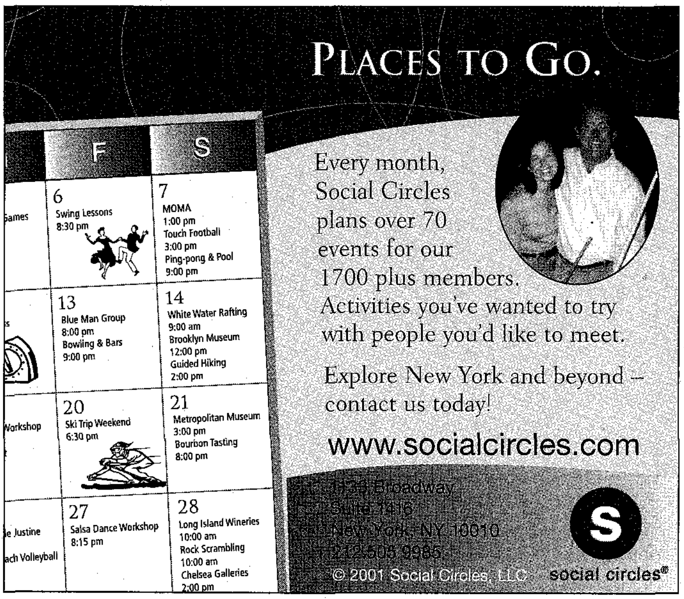

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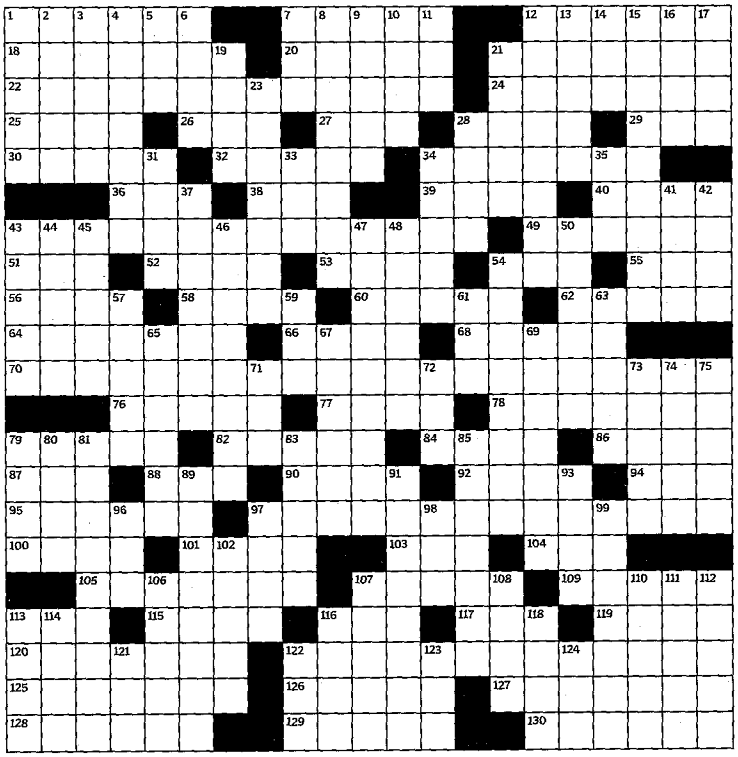
'Cue' Crossword by Maura B. Jacobson



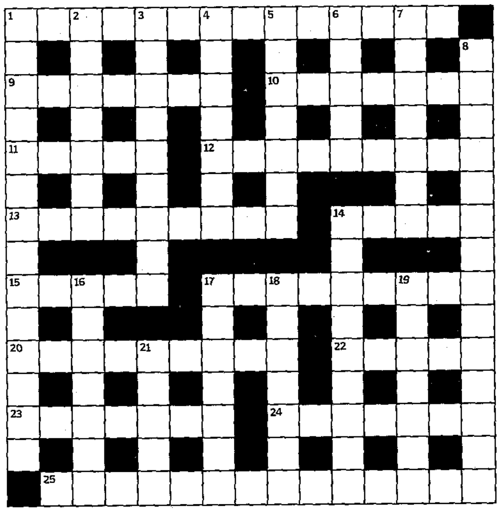
ACROSS

1 Comment
7 Talks big
12 Draw squiggles
18 Shelley's elegy to Keats
20 Eagle's nest
21 More mirthful
22 Virgo?
24 "The Joy ——," 1972 cult book?
25 Popular rapper
26 Sermon subject
27 Utilize
28 Family lineage chart
29 "Little piggy"
30 Clockmaker Thomas, and others
32 Piece of china
34 Milan's opera house
36 Pollution-control agcy.
38 Guggenheim display
39 Chocolate-syrup brand
40 Normandy landing beach
43 Pasteur's discovery?
49 Seep through
51 Nol of Cambodia
52 Part of F.D.A.
53 Worse than fibs
54 Third numero
55 Inlet
56 Not of the cloth
58 Agenda listing
60 Glaze made of egg white
62 Twangy
64 Libra-Scorpio month
66 Labor Dept. branch
68 Up the ante
70 Ayatollah Khamenei?
76 Yield slightly
77 Barely cooked
78 Grows rapidly
79 Shish ——
82 Had aspirations
84 Run for it
86 Name of twelve popes
87 —— de France
88 Tennis do-over
90 Is in debt
92 Cadet's sch.
94 Before la la
95 Abdominal organ
97 Religious commune for the naked?
100 "Saint Joan" playwright
101 Threaded metal fastener
103 "Little" girl of "Uncle Tom's Cabin"
104 Hurry
105 Holy —— (enfants terribles)
107 Sediment
109 Christened
113 "Right you ——!"
115 Cause injury to
116 Bygone bird
117 Born, to Brigitte
119 Prepared-food store, familiarly
120 Garland worship in the synagogue?
122 Switched to idolatry?
125 Olympics site, 1996
126 Ripley's last words
127 Feeling of regret
128 Nursery poetry
129 Reeves of "The Matrix"
130 Kayaks

DOWN

1 Wives of rajahs
2 Elicit
3 "Water Lilies" painter
4 One more of the same
5 U.K. flying force
6 Tool sets
7 Sound from 96-Down
8 Counterargument
9 Juliet's "That which we call ——"
10 Surrender, with "up"
11 Bishopric
12 Deserter of a sort
13 "On land —— or foam"
14 Iron in the raw
15 Mussolini, Amin, etc.
16 Mother of Apollo
17 Gaelic dialect
19 Seagoing vessel
21 Kind of code
23 Blow up, as a photo
28 Projections on index cards
31 Drove the fast lane
33 Timetable abbr.
34 Heroine of "The Fantasticks"
35 Abner's partner on old radio
37 "—— in need is . . . "
41 East of Europe
42 Be cured
43 Divvy up
44 Team mentor
45 Merge
46 Without stipulations
47 Conceited
48 Section of Los Angeles
50 Electronic detector
54 Cut crosswise
57 Small jazz band
59 Bon —— (witty saying)
61 One of the Gershwins
63 Famed fabler
65 Trinket
67 Canny
69 Charge a president with misconduct
71 Late-mode: prefix
72 Ump's colleague
73 Capital of Ecuador
74 Reverse-direction maneuver
75 Emerson specialty
79 Heavy-metal band from the '70s
80 River of Xanadu
81 In a tardy manner
83 Displays a sulky look
85 Dish of layered pasta
89 Assigns the care of
91 Worldwide hotel chain
93 Gun down
96 Palindromic ovine
97 Loni's ex
98 "—— Gotta Be Me"
99 Encourages romantically
102 Shearer or Talmadge
106 Bonn's river
107 The "D" of DKNY
108 Scorch the surface
110 Paris's subway
111 Beethoven wrote für her
112 Cuts into cubes
113 Partially open
114 Justice Ginsburg
116 Adjective for a pittance
118 Wiring expert: abbr.
121 Turkey Day tuber
122 Stir-fry pan
123 Air-conditioning measure, for short
124 "—— little teapot . . . "

The 'Guardian' Crossword Set by Bunthorne



ACROSS

1,9 This welfare statism, is it a heaven or hell? Can't knock it! (8,6,7)
10 One could be burning hot with this old artefact. (7)
11 Attic sales here of past master. (5)
12 One gets around as one can, given time and not disheartened. (9)
13 Bird or cockscomb? (9)
14 "Brief Encounter" was set in a country station. (5)
15 Temper? Capone? You bet! (5)
17 Painted ocean feature with painted Duchess out of sorts. (9)
20 This quadruped's reluctant to stand. (5,4)
22 Pyrenean goat cropped Cornish promontory. (5)
23 Hellenic representation of moronic behaviour. (7)
24 Turns one green: so does this Italian city. (7)
25 Advocates making escapes without decoys. (6,4,4)

DOWN

1,8 Pining declining: t-to wit, "Ou sont les nieges," a bad habit. Be off with you! (9,2,3,4,2,4,2,2)
2 Utter limit of fossil fuel: that should cause a pother. (7)
3 Seeking Holy Grail, one left for Cape with the powerful few. (9)
4 Fish served from a Grade One iron. (7)
5 Jute invader seen from Orpington Point. (7)
6 United to take the penalty . . . (5)
7 . . . more than twice the match for Miss March: under calculation here. (7)
8 See 1-Down
14 Down-at-heel state of Mon Oncle, say? (9)
16 Seem not oneself, face down. (4,3)
17 State students at the end of the road to Hell. (7)
18 Breach—it's collapsed in the stream. (5,2)
19 Instrument played from Cairo to North America. (7)
21 Relative to 5, it's a sound reverse for Richard III's demand. (5)

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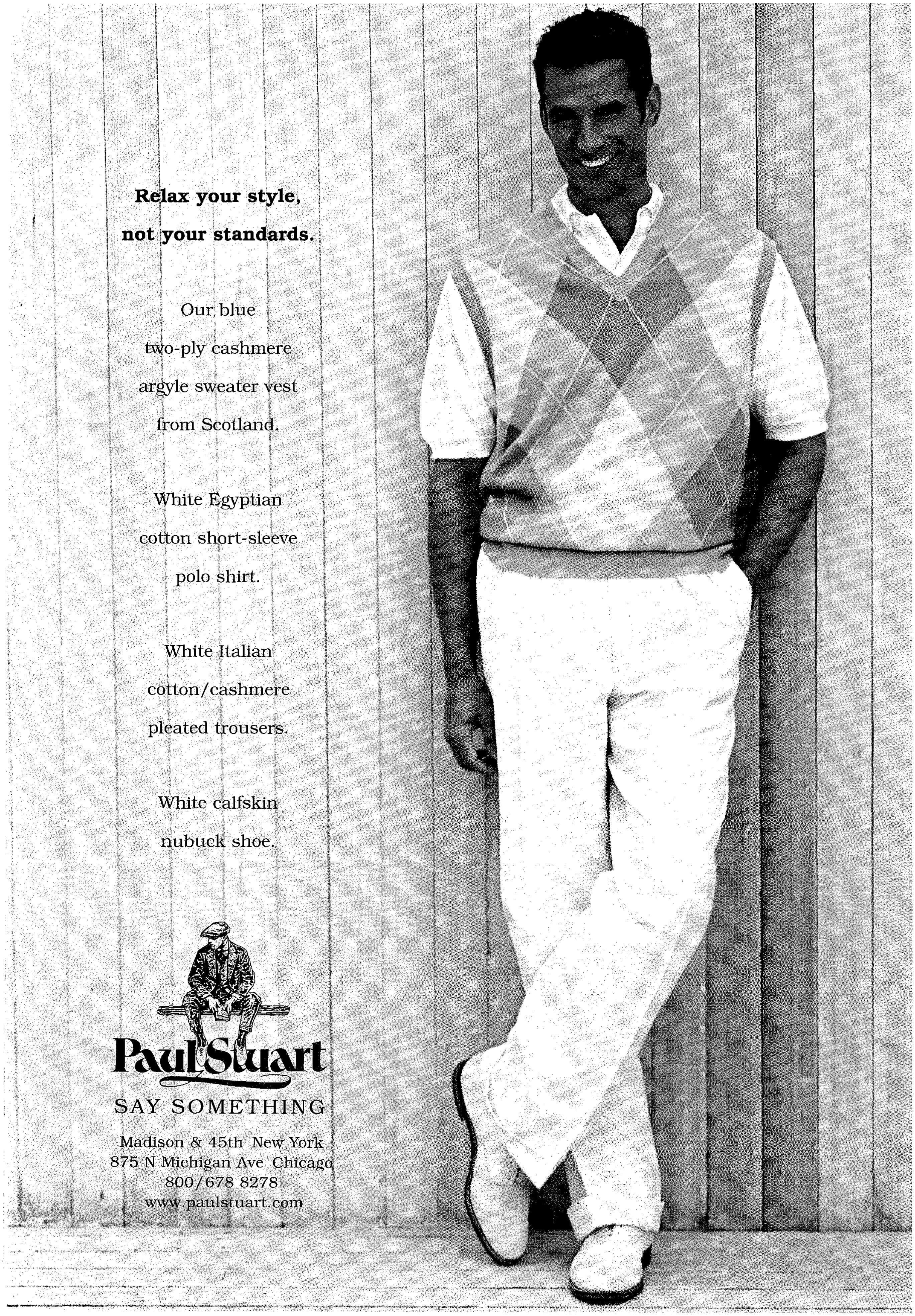
SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 147. FOR A PEEK AT THIS WEEK'S ANSWERS, VISIT NYMETRO.COM/NYM/PUZZLE.



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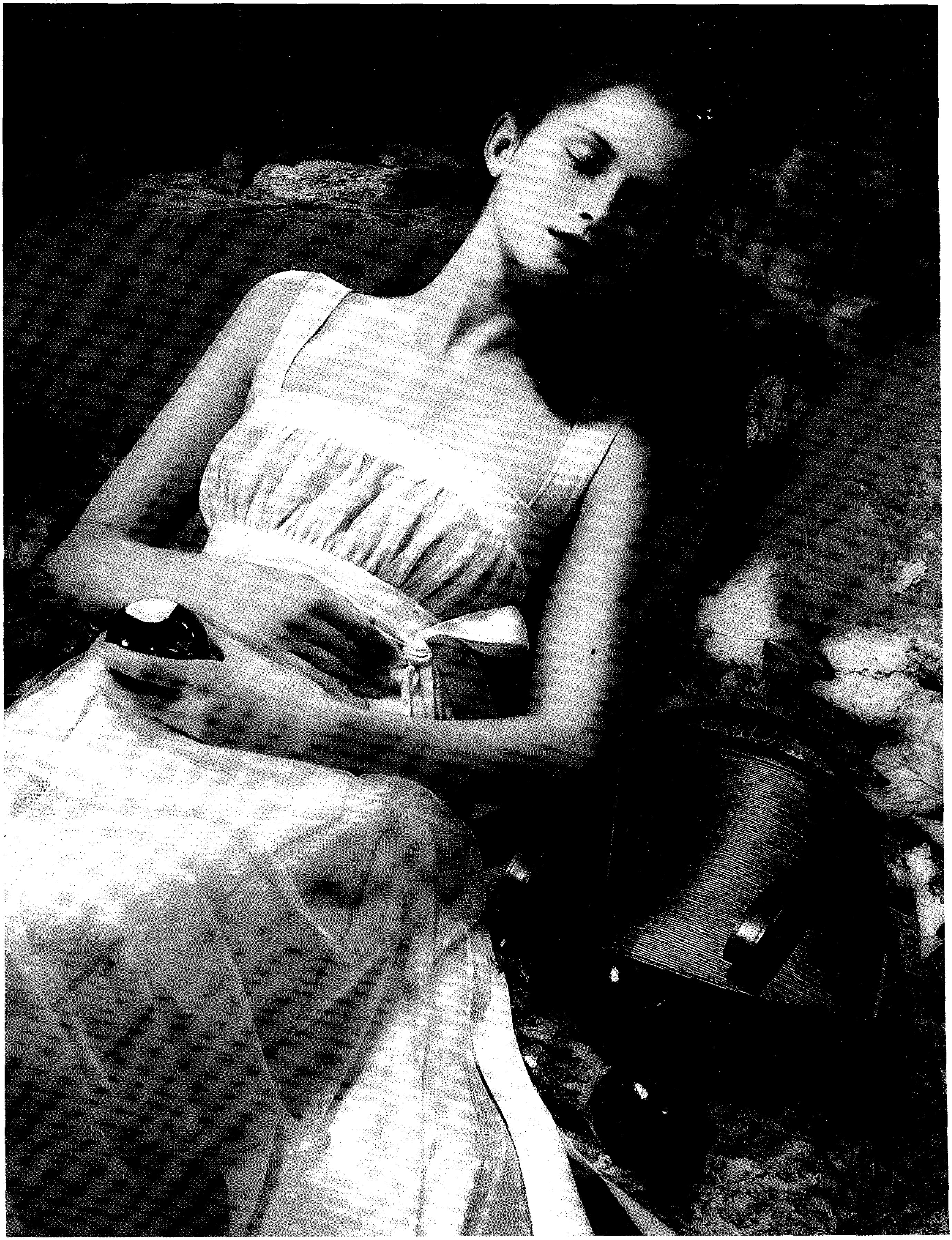

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